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Marylène Ferrand, Jean-Pierre Feugas, Bernard Le Roy et Jean-Luc Veyret

Le Corbusier: Les Quartiers Modernes Frugès The Quartiers Modernes Frugès

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Foreword

For Le Corbusier, the years 1920–1923 represented: "A period of great problems, a period of analysis, of experiment, a period also of great aesthetic confusion, a period in which a new aesthetic will be elaborated". (1)

Le Corbusier's beliefs, which in 1923 rapidly took the form of a doctrine through the publication of his book "Vers une Architecture", were based on the following assertions:

"In architecture the old bases of construction are dead. We shall not rediscover the truths of architecture until new bases have established a logical ground for every architectural manifestation." (2)

"Modern life demands, and is waiting for, a new kind of plan, both for the house and for the city." (3)

"A great epoch has begun.

There exists a new spint.

Industry (...) has furnished us with new tools adapted to this new epoch, animated by the new spirit (...).

The problem of the house is a problem of the epoch.

Industry on the grand scale must occupy itself with building and establish the elements of the house on a mass-production basis.

We must create:

- the mass-production spirit
- the spirit of constructing mass-production houses.
- the spirit of living in mass-production flouses.
- the spirit of conceiving mass-production houses." (4)

Upon reading the above, Henry Fruges an industrialist from Bordeaux decided in 1923 (5) to commission Le Corbusier and Pierre Jeanneret with a project. (6)

Avant-propos

Les années 1920–1923 représentent pour Le Corbusier : «Une période de grands problèmes, période d'analyse, d'expérimentation, période aussi de grands bouleversements esthétiques, période d'élaboration d'une nouvelle esthétique» (1).

Sa pensée qui grâce à la publication du livre «Vers une Architecture» en 1923 deviendra rapidement une doctrine, se fonde alors sur le constat sulvant : «En architecture, les bases constructives anciennes sont mortes. On ne trouvera les vérites de l'architecture que quand des bases nouvelles auront constitué le support logique de toute manifestation architecturale.» (2)

«La vie moderne demande, attend un plan nouveau pour la maison et pour la ville.» (3)

«Une grande époque vient de commencer. Il existe un esprit nouveau.

L'industrie... nous apporte les outils neufs adaptés à cette époque nouvelle animée d'esprit nouveau...

Le problème de la maison est un problème d'époque.

La grande industrie doit s'occuper du bâtiment et établir en série les éléments de la maison.

Il faut créer

- l'état d'espoit de la série.
- l'état d'esprit de construire des maisons en série,
- l'état d'esprit d'habiter des massons en sèrie,
- l'état d'esprit de concevoir des maisons en sèrie.» (4)

A la lecture de ces publications, l'industriel bordelais Henry Frugës passe commande en 1923 (5) à Le Corbusier et Pierre Jeanneret son cousin et associé (6), d'un projet de «...petite cité puvilère He described this as a "small workers" housing estate in the grounds of a factory (a sawmill) that I have just acquired in the Arcachon region (...) the construction of half a dozen four- or five-roomed dwellings in Lege". This was followed by another project in 1924 for a garden city in Pessac, comprising 130 to 150 houses with shops:

For Le Corbusier and Pierre Jeannaret, the construction of these two housing schemes between 1924 and 1926 fitted neatly into their research on the Dom-Ino. and Citrohan Houses, which addressed the issue of the machine a habiter (machine for living in) and standardisation. Lege and Pessac thus acted as a testing ground for the architects, enabling them to gauge the public's opinion with respect to their concepts on applying standardisation and mass-production techniques to housing estates: "classify, typify, slot in the cell and its elements -Economy - Efficiency - Architecture! always, when the problem is clear", declared Le Corbutier, for whom the project. served as a doctrinal manifesto to which he would unceasingly refer. (7) Guided by their research into the standaid plan, standard here interpreted as "that which is modelled to perfection", and by the principles of industrial construction, the architects were gradually able to fix the base element, cell or module, that could be mass-produced. This process entailed prefabricating components ranging from the shell right down to the interior fittings, with the aim of minimising costs - a specific request formulated by their client.

This crusade for a universal construction process was to take material shape through the perfection of a regular system of structural bays linking stanchions, panels and beams into one reinforced concrete framework which "enables pre-

autour d'une usine (sciene) que je viens d'acquerir dans les landes d'Arcachon... construction d'une demi-douzaine de maisons de quatre ou cinq pièces» à Lège. puis, en 1924, d'une cite-jardin de 130 à 150 villas avec des commerces à Pessac Dans la lignée de leurs recherches sur les maisons Dom-ino et Citrohan qui posaient le problème de la «machine a habiter» et de la standardisation, la réalisation de ces deux cites (1924-1926) constitue, pour les architectes, un banc d'essal pour apprecier comment sont reques, par le public, leurs idées sur les standards, la série et les modes de groupement en lotissement : «Classer, typifier fixer la cellule et ses éléments - Économie - Efficacité - Architecture! Toujours, lorsque le problème est clair» dit Le Corbusier pour qui le projet est le lieu et le prétexte d'un manifeste doctrinal inlassablement répète. (7) Guidés par la recherche du plan standard et par les principes de la construction industrielle, le standard étant ici «ce qui est fait à la perfection», les architectes vont progressivement être amenés à fixer l'élément de base, cellule ou module, qui permettra une production en sene grace a la préfabrication des éléments, aussi bien pour l'assature que pour les équipements, et qui garantira un abaissement des coûts, objectif explicitement formulé par leur commanditaire. Cette quête d'un procède de construction universel va se concrétiser par la mise au point d'un système régulier de travées

universel va se concrétiser par la mise au point d'un système régulier de travées structurelles associant poteaux, dalles et poutres dans une ossature de béton armé qui donne les «possibilités d'esquisses et d'études des plans d'une manière indépendante, plus ou moins abstraite» (le travail de conception se fait à partir d'une grille tramée de 5 m x 5 m) et «autorise le volume du parallélépipéde comme signe de l'absolu en architecture».

Cette indépendance de l'architecture par rapport à la structure et cette abstraction liminary sketches and design studies to be drawn up in an independent, more or less abstract fashion" (working from a grid system of 5 m x 5 m) "and desfnates the parallelepiped as the absolute architectural volume".

The architectural independence of this structure, coupled with the abstraction generated by the system, guarantee an "architectural certitude" and "fundamental unity" that Le Corbusier envisaged in two forms:

- *- the same construction process must be applied to all types of housing, both luxury and ordinary*.
- "- the same process provides a solid base for tackling the issue of urban layout". (8)

This design process which proposed "a new plan for the house" was not only adopted for Lege and Pessac but also for a number of other projects built around the same time, such as Ozenfant's studio and the Villa Besnus at Vaucresson in 1922, along with the Villas La Roche-Jeannerel in 1923 and the Pavillon de l'Esprit Nouveau in 1925.

Both collectively and individually, these works were the proving ground for the "Five Points of a New Architecture", which were not to be formally defined until 1927, at the inauguration of the Weissenhof Housing Development in Stuttgart:

- 1 the pilotis
- 2. the roof garden
- 3. the free plan
- the strip window (fenètre en longeur)
- 5. the free facade

The projects likewise served as a laboratory for the architects' research into interior and exterior polychromy. qu'offre le système, garantissent la «certitude architecturale» et «l'unité fondamentale» que Le Corbusier envisage sous deux aspects

- Le même procédé de construction doit être applicable à tous les types de maisons, luxueuses ou non»;
- s-Le même procédé, fournit une base solide pour traiter le problème des groupements, des ordonnances urbaines». (8) La démarche projectuelle évoquée proposant « un plan nouveau pour la maison» sera donc mise en œuvre simultanément, dans des projets comme l'Atelier Ozenfant et la Villa Besnus à Vaucreison en 1922, les Villas La Roche-Jeanneret en 1923 et le Pavillon de l'Espiri Nouveau en 1925 ainsi qu'à Lège et Pessac.

Dans ces réalisations seront expérimentés également, ensemble ou séparément, les «Cinq points d'une Architecture Nouvelle» qui ne seront formulés explicitement qu'en 1927 à Stuttgart lors de l'inauguration de la Cité du Weissenhol.

- 1. les pilotis
- 2. les toits jardins
- 3. le plan libre
- 4, la fenêtre en longueur
- 5. la façade libre ainsi que la polychronile intérieure et extérieure.

Cette recherche sur le plan-standard permettra aussi d'imagines «un plan nouveau pour la ville»; la cité de Pessac en constitue un projet exemplaire car unique dans l'œuvre de Le Corbusier. En effet. Le Corbusier considére que « le déhors est toujours un dédans» (9) et traite la question des formes de groupements et d'ordonnances urbaines en les fondant sur la rédéfinition des rapports de la cellule avec le milieu extérieur, en étroite liaison avec ses préoccupations plastiques en relation à la lumière et au mouvement.

This quest for a standard plan also induced exploratory study on "a new planfor the city" and it is in this respect that Pessac stands unique among Le Corbuser's ceuvres. In line with his belief that "the exterior is the result of an interior" (9), Le Corbusier's concept of urban layout was based on a redefinition of the relationship between a unit and its exterior environment, closely linked with a focus on plasticity involving light and movement. Hence, although Pessac is rich in references to the garden city model (10), at the same time it is clear that there is a purposeful break; a conbnuum of green spaces has stepped into the place of juxtaposed individual gardens and a subtle play of volumes structures the urban space.

This interplay is further enhanced by use of polychromy on the exterior facades of the dwellings – one of the most striking elements of the Cité Frugès. Le Corbusier described this process in 1925:

"A new, unexpected aesthetic has emerged from the housing constructed in Pessac. But this aesthetic is licit, conditioned by imperatives imposed at once by construction requirements and by the primordial requisite for architectural sensation - volume. The prisms stacked side by side comply with the rules of proportion and we have sought to render the relationships between them eloquent arid harmonious. We have also drawn on an entirely new concept of polychromy, inasmuch as we have focused on a purely architectural objective; sculpt the space through the physical quality of colour - bring forward some volumes while making others recede. In short, compose with colour in the same way as we have composed with form. This is how architecture is transformed into urbanism". (11)

En dépit des références à l'image et au plan des cités-jardins dont il était fortement impregné (10), on assiste alors à l'amorce d'une rupture : à une juxtaposition de jardins individuels, se substitue un continuum d'espaces verts dans lequel un jeu subtil de volumes structure l'espace urbain.

L'emploi de la polychromie sur les faces extérieures des maisons exalte encore ce jeu de volumes et constitue l'un des éléments les plus marquants de la Cité Fruges.

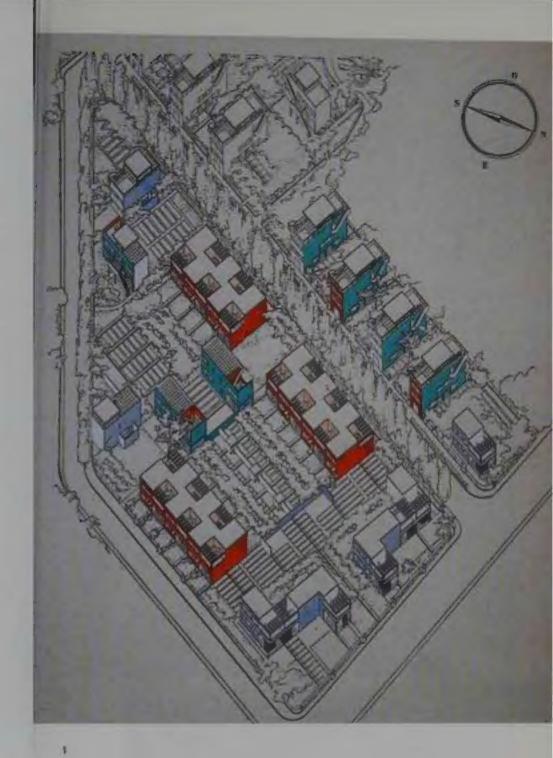
Le Corbusier s'en explique lui même en 1925:

«Il se dégage des constructions de Pessac une esthétique inattendue, neuve Mais cette esthétique est licite, conditionnée par les impératifs d'une part de la construction et, d'autre part, par les bases primordiales de la sensation architecturale, le volume. Les prismes qui se dressent les uns à côté des autres obéissent à des règles de mises en proportion, rapports que nous avons cherché à rendre éloquents et harmonieux. Nous avons aussi applique une conception entierement neuve de la polychromie, poursurvant un but nettement architectural: modeler l'espace grâce à la physique même de la couleur, affirmer certaines masses du lotissement, en faire fuir cerfaines autres, en un mot, composer avec la couleur comme nous l'avions fait avec les formes. C'était ainsi conduire l'architecture dans l'urbanisme ». (11)

An Orientation Guide Parcours de visite



Promenade architecturale













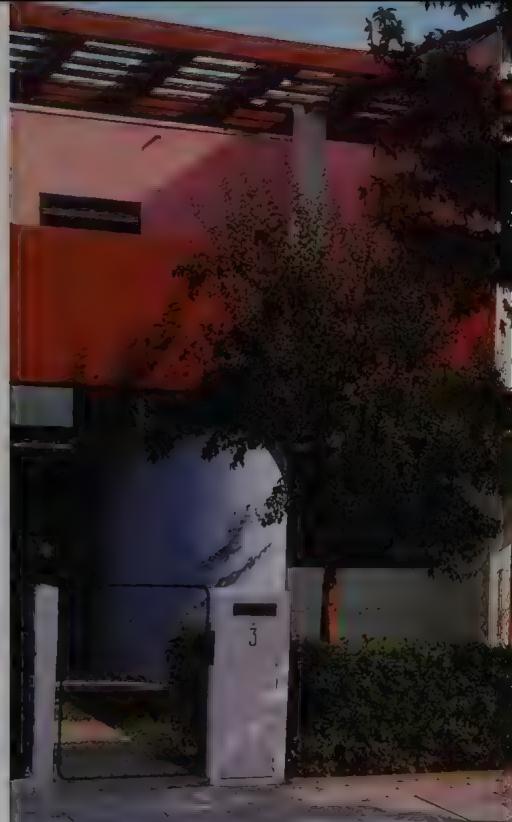


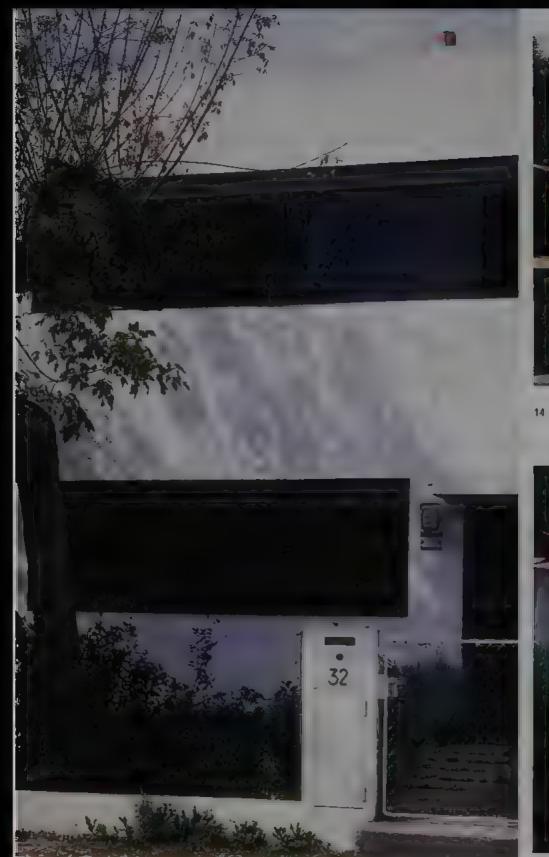






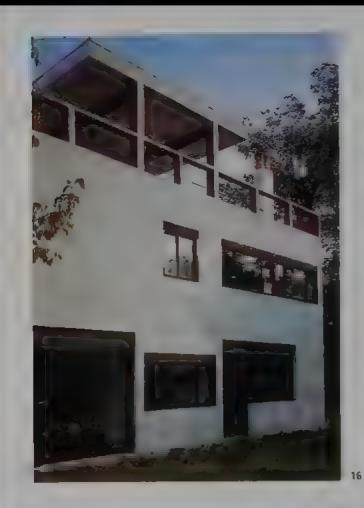




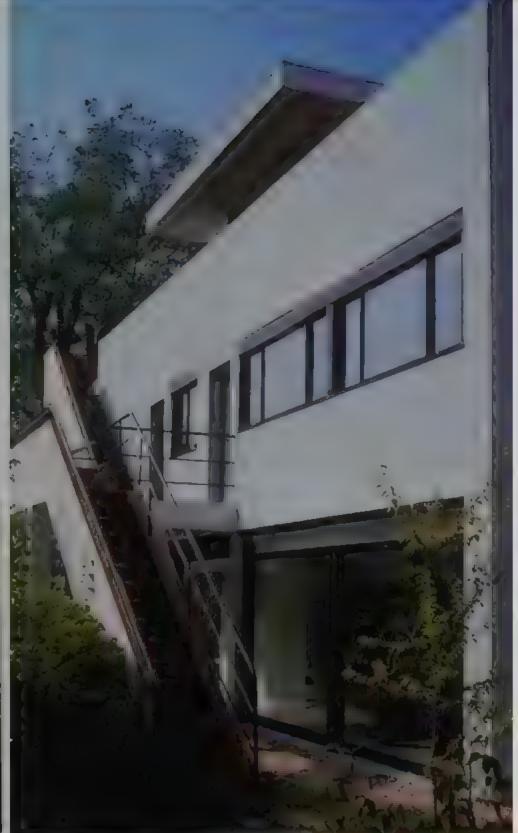
















- Study of polychromy for exterior walls
 Etude de polychromie des murs exteneurs
- 2-4 "Skyscraper" houses Maisons «gratte ciel»
- 5 Skyscraper, No. 4, Rue Le Corbuster, Interior staircase Gratte-ciel no.4, rue Le Corbuster Escalier interieur
- 5 Skystrapet, No. 4, Rue Le Corbusier interior, strip window Gratte-ciol no.4, rue Le Corbusier Interiori Fenètre en longueur
- 5 Shyscraper, No. 4, itse Le Corbusier; interior living room on first floor, fireplace Gratte-clef no.4, rue Le Corbusier, Interieux Grande saille du 1er étage. Cheminée
- Skyscraper, No. 4 Nee Le Corbusier, interior, staircase leading from the fiving room Gratte-ciel no.4, rue Le Corbusier interious Volée de l'escalier de la grande salle
- 9-10 "Stoggered" houses Maisons on aquinconce»
- 11 House in "2" formation Maison en «Z»
- 12-13 "Staggered" house Maison en «quinconce»
- 14-15 "Arcade" house Maison à karrade -
- 16-18 "Free-standing" house Marson «isolee»
- Study of exterior polychromy (FLC 19895)

 Etude de polychromio exterioure (FLC 19895)
- 20 Study of exterior polychromy (FLC 19898)

 Etude de polychromie extérieure (FLC 19898)

The Site

The area that makes up the production of Pessac, approximately 3 kilometers unside the town coated in the south we town cated in the south we town decrease, it is separated from the town of these times to the town of the south we town the town of the south we town the town the south we town decrease, it is separated from the town of the south we town the south we town the south the separated from the south we town the south that the separated from the south we town the separated from the south we town the separated from the separated from

The commune stretches over a 15-kilo metre area, along a busy highway. (RN250) and a railway line, both providing transportation links to the be at men." Le Bassin and the town of Arcarhon A major portion of the built-up sector of the commune (including the town itself) and an agricultural area (large vineyard) are sourceed in between these tw manication axes, which lie within very close proximity to one other The district of Le Monteil, originally a ral stretch of land, was chosen as trasetting to the Frugit of using schools and it is here that the fifty-one dwellings were constructed (1) A clear, assert fleet ing, view of the overall site is aff 15-1 from an Arcachon-bound train just moments after it pulls out of Pessac static Today, the immediate s. ... undings of the neighbourhood have lost their rural character A broken arrangement of single family mid-density housing (ground floor plus one or occasionally two sto-1941 All Ister & Calife Type Col. the north of the radway G not wards the south of this same track one creations dense groupings of collective housing (Arago and Châtaignera - 1-*, the or, thre six or reve 11 mg, which is persong on the visitor ipproach route, forms a backgrop to the

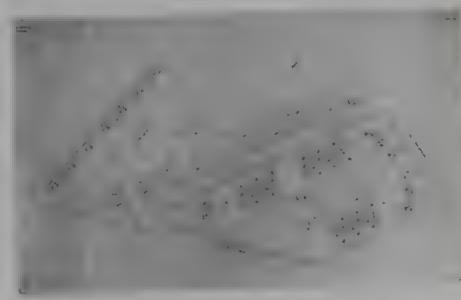
Situation du quartier

Les Quartiers Modernes Fruges sont situés au Monteil, sur la commune de Pessac, à environ 3 km du bourg, en péripherie sud-ouest de la ville de Bordeaux a moiris de 7 km - vol d'oiseau du centre. . Je comme ses voisines, les communes de Merignac et de l'alence, Pessac s'est developpée le long d'une voie d'accès proviles; ée, obeissant au schema de crois sance rentaculaire du centre-ville. La commune s'etire sur 15 km, le long d'une route très frequentée (la nationale 250) et d'une voie ferrée, menant toutdeux aux piages du Bas «n'et a la ville. même d'Arcachon, une importante partie de l'aquiomeration de la commune idont le bourg) et une cone rurale (un grand vignoble), sont enserrées entre ces deux axes de communication (voies de conquete, de defrichement et de colonisation) tres proches l'un de l'autre C'est dans la zone rurale à l'origine, de nummée le Monteil, que va prendre place la Cité Frugés, et que seront edifiees les 51 (1) max lie Loperation Quelques instant l'après le deport de la gare de Pessar - direction d'Arcachon le train nous off ... le façon fugitive mais neanmoins saisissante une vue d'ensemthe do letrisement

Autourit hui. l'environnement immediat du quartier à perdu son caractère rural au nord de la voie ferrée on trouve un habitat individuel de densite moyenne prez-de-chaussée, un, voire exceptionnellement deux étages), en ordre discontinu et de styles assez disparates ; au suc de la voie ferrée, des ensembles denses de logements collectifs (cité Arago ou cité de la Châtaigneraie) ont été édités, en forme de barres continues de cinq ou six étages et plus, et constituent une tous perspectives d'approche du quartier



Location plan
Plan de situation



Layout plan

Quartiers Modernes Fruger

Nearby two striking elements form an interpolation of the landscape. The first of hese is the Château de la Bonnette.

I diands that adjoin the westernmost in its of the development, the dialogue which is struck up here between the dense foliage and a number of the surficient in houses creates a backcoth input it will be the various structural forms are clearly outlined. The second is after as the SPICE railway line that runs up the most line of the overall housing estatements of the overall housing estatements.

The Approach Road

The composition of the housing of the related around two key components a main road fined with trees that runs the ength of the longest north-south stretch of the site, and a town square intended as the point of convergence for the four sectors — A and B in the north and C as a D in the south of its interesting to note that this type of urban layout was the are traditionally deployed in garden offices at that time (2). In order to reach the Quartiers Modernes friages from the centre of Pessac, this visitor must tole by the Avenue Henri Pasterior up to the Place on Monterl at 11.

visitor must tolicia the Average Herri Paspoint, one enters the neighbourhood from its blind side then crosses sectors A and R. of the a pre, poor he house these the sail - were never action in structed, even though they legal and edriver half the ensemble, all that exist the shape of their plots, into which thecurrent dwellings have been slotted. Standing at the entrance to the Rue Henry Fruges (3) the visitor has to picture the "garden city cavity-wall" apartment block. This is the portion of the housing. estate intended as the entrance point to the Nouveaux Quartiers Eniges" - an spartment block that wolkd have formed

L'approche de la cité

at me it is proffer after as the course of a few forms of the action, ad a to produce to od at his site of the process ablepur as the office atticion porte estero mental in the Cet Dau is little assessment to be of december of all other de plans des cite - indins de l'epicalein an least to be the at tiets Moderne Brigger serfat par aver THE HOPE FITTE STORY ARE THE Montell, et al. 2001 it's aborde proface caches in a site, to provide a conteurs A et 8 (a) plan d'ong 🐤 🐫 t 🙉 🦠 The top of the property of the transfer to muité de les embigs de turest can a to the start of the first persons ar at at the creek, then white a 13th the a complete of the control of 1 to 1 to 1 month of the 11 to the fire present to term the Is restored to up 13) it is a second Here to explain the profession of the grant of tragment is fall sement purposed in tituer l'entrée des «Nouveaux Quart » Frugës» un immesble formant porche de six étages, signe monumental superposition de maisons individuelles, posse dant chacune leur sardin suspendu. (4) Le parcours debute par la rue Henry Fruges, bordee de maisons individuelle: avec iai hit de devant et mena le visitor,



"Cavity-wall" apartment block Immeuble & salveoless



life Sommerowen music La Marson Standardisée



2 type houses, flue Xavier Amozan Massons en «2», rue Xavier Amozan

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Rue Le Corbusier "skyscraper" houses Rue Le Corbusier - Marsons «gratte-ciel»



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Rue des Arcades: "arcade" house Rue des Arcades - Maison à «arcade»



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Further along stand two other restored two in facing one another. (12) The first of these No. 9, is an "arcade" house the Architecture of the Architecture of the Architecture of the Architecture of the transfer of the Architecture of the regulation of the neighbourhood and the architects' technical associate for the overall project.

i this dwelling, as in the "skyscraper" bill 11 ig 115 have e carvoy and exterior hanging stairways reflect those forms that had already been used in the designs of Pin Citrohan Houses (1922) and the Villas La Roche-Jeanneret (1923). These sculpto a most of the property of the transfer for the iped in later schemes drawn up between 19. I and 1929, such as the "Maison Minuture 'style the Assemble axes hijs in Stuffgart (1927), the Villa Baizeau in arthage (1928) and the Villa Church in was the state of the state of At the end of this road, the visitor to a cothe small path that leads back to accomthe Rue Le Corbusier and, having admired the other side of the "skyscraper or in-

The Rue Henry Frugès

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particuliere, unique et isolee, de l'ingémeur Vnnat, premier propriétaire et collaborateur des architectes pour la concerto a fact to great to bull speption or burns on the in the partition to the Lailleurs dans le type «gratte-ciel», les appears the terrain and apply the lesses liers extérieurs détachés du plan de la facade represent des forme (1) si frosees dans la conception de maioris Crtrohan (1922), et des vill. La R. No Jeanneret (1923). Ces thomes , Indiana seront developpes gans les projets de années 1923-1929, par exemple ou ceur de la «Maison Minimum» (1926). des marsons du Weissenhof à Stutto 14, " felled to to the letting (1928) ou de la Villa Church à Ville d'Avray (1928-1929). A rate to be a mile on per la

La rue Henry Frugès

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Rise Henry Frugés: "staggered" house
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"Skyscraper", 4 Rue Le Corbusier

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Le «gratte-ciel» : 4, rue Le Corbusier

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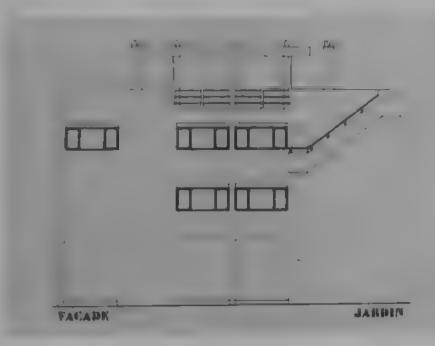
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No. 4, Rue Le Corbusier "skystraper" house No. 4, rue Le Corbusier Maison «gratte ciel»



"Skyscraper" type facade type agratte-ciela façade

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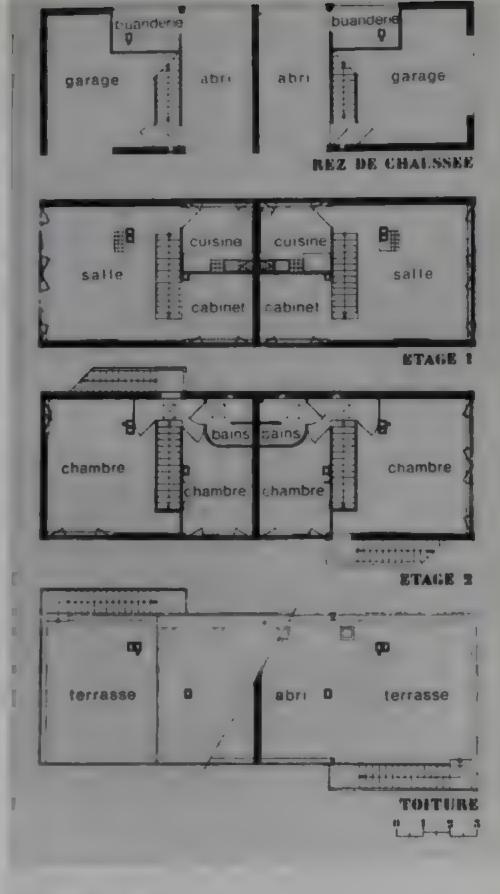
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"Skyscraper" type plans Type agratte-ciel» plans

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Le Corbusier and his wife. Yvonne, on the terrace of a house

Le Curbusier et Yvonne, so lenime, sur la Terrasse d'une maison

The Project's History Histoire d'un projet



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The Lège Experiment

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L'expérience de Lège

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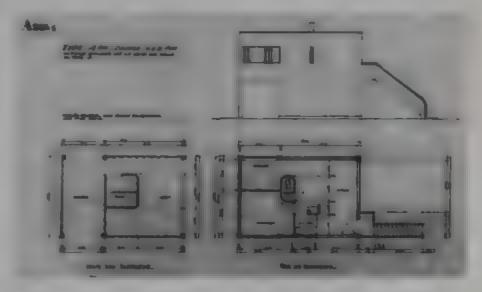
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En tevrier 1924, Henry fruges envoie aux architectes le plan du terrain de «que les premières esquisses mont «n.º », « dele de maison se développant », » monte de maison se développant », » monte de de maison se développant », » monte de de maison se développant », » monte de de de maison se développant », » monte de de de maison se développant », » monte de de de maison se développant », » monte de de de maison se développant », » monte de de maison se développant », » monte de de maison se développant », » monte de maison se de



The Maison du Tonkin: facade

Marson du Tonhin : façade



The Marson du Tonkin, plans (FEC 20803)

Maison du Tonkin plans (FLC 20803)

The Site Plan

The Lè is site is triangular, its east side bordured by a public track that opens onto a main road. The architects organised the site plan around the following elements.

- two house types (known as Type A and Type B)
- a communal building called the "can teen-hostelry"
- a small square with a front wall for pefote basque

Three Type A houses are set at regular internals along the analytic track, yet parallel to the main road. They are elongated in form and open on three sides. Entrance is via the south whilst the main facade faces that

The first Type B house, of the same width as Type A, is erected on the spot where the double alignment of houses A1 and A3 intersects, it is reproduced twice, at evenly spaced intervals, precisely calculated so as to make full use of the site A+10—the geometry of the overall scheme, the canteen-hostelry faces the last two Type B houses, thereby define at ingla vast central space. Planted with rows of plane trees and closed off to the north by the pelote basque front wall this area forms a small public square.

The House in -s

These are parallelepiped and are based on one overall 5.50 m grid

Type A

The three Type A houses constitute the smallest prutotype proposed by Le Corbusier on 14 December 1923 for the housing development at Lège. The ground floor, entirely given over to utility space, opens out sweepingly onto the exterior it contains a ranswater time.

cation de la truisieme étude (datant de 1922) de la maison Citrohan, dans laquelle les pilotis apparaissent pour la première fois (3)

Le plan-masse

Le terrain de Lege presente une forme trianquiaire dont le côte est est longe par un chemin communal debouchant sur la roule départementale

une placette et son fronton de pelote in manifers du type A sont disposées à interveus requiliers le long du chemin ruital, mais dans une direction paravele à la route départementale. Elles sont de forme allongée, ouvertes sur trois côtes, l'entrée est au sud, la façade principale à l'Est. La première maison dite du type B, de même larquer que celle du type B, de même larquer que celle du type A, est implantée au croisement du double alignement des maisons A1 et A3. Elle est reproduite deux fois, à intervalles répartis egalement pour occuper l'extremite du ter can

La cantine hôtellerie est disposee en vis à-vis des deux derniers types 8, dans la geomètrie de la composition generale elle délimite airsi un vaste espace central qui, planté de lignes de platanes et terme au nord par le fronton de petote basque, forme une placette publique

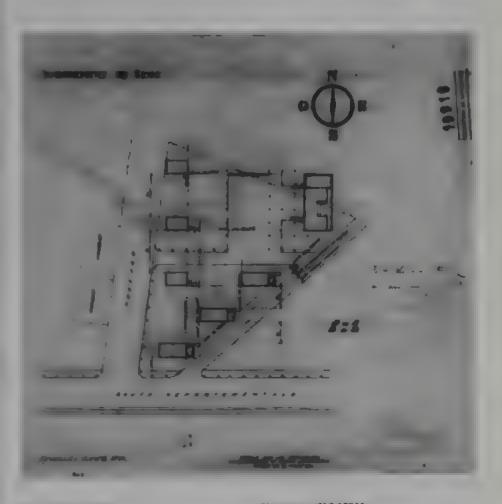
Les types

De forme parallelepipedique, ils sont conçus a partii d'une même trame de 5.50 m hors tout.



Perspective (FLC 20784)

Perspective (FLC 20784)



Site plan (FLC 19910)

Plan-masse (FLC 19910)

investings and household refuse" (4) The imper level is accessed from the extenor

The first floor is composed of a large. i room, kitchen, two bedrooms and bathroom facilities. Taking on board Like rations made by Henry Huges, Le impluser incorporated cupboard space in the two , I made several ment transpose to the ground floor and exterior operangs. This resulted in the "A bis tage inputatype, based on an 8 TV x 5.40 m grid, with scaled down bathroom lities Le Corbusier recommended that this prototype be used for the Quartiers. Madernes fruges if it were not contructed on the Lege site. · a station, following comments made by "visitors" to the Maison du Tont and their observations on the planned. Instruction for Lege (5), the architects put forward two proposed modifications. first, situate the kitchen on the ground. floor, thereby creating an add tional bedthe stand the appet most feet and to be the exterior stanway inside. This gave rise to the AZL prototype, three of which were In I land A A . + the s Torit Har that the to the mile in the mile coand to the the pro-Price of the contest of a contest of timent

Type B

Preliminary drawings for the BTL prototype show three levels with an 8-10 x 1-40 m grid, as apposed to the two-level A time. As in the ATL prototype, the ground floor is reserved for utility space, and access to the first floor is from outtide. In some sketches, it is even possible to ske out the embryo of the Pessac skystraper.

In a letter dated 7 August 1924 (6), be Corbusier proposed a curved partition allowing the master bedroom on the secondinveloperation of the second-

Le type A

Le premier inveau se compose d'une grande salle, d'une cuisme de deux chair tres et le lait times.

Apparait ators up modèle «A bis Lege» (sur use thank with the Siddle and as-Dates of reduct to seeing processors, sier preconise pour les Quartiers N° - to per parties on that was Par ailleurs, tenant compte de l'opinion 5 evisteurs» de la Maison du fentire et de the fragility of the control of the to much proper single Sold of them. of the latter to a fall of the I have the till a great specific if plementase. Letage Lietu yezh ji intistiexternest die sie it studie ju de it kommonde A2L qui sera construit en trois exemplare. Le nouveau modele A devient alors plus spacieux que le modele 8 i dicomposite. une salte et une cuisine au rez-de-chausee mois champiles all chapi-

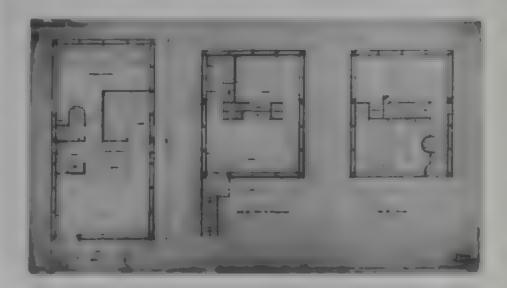
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Sketch of garden (FEC 19943)

Esquisse jardin (FLC 19943)



Plans types A and B (FLC 20786)

Plans types A et 8 (FLC 20786)

two separate children's bedrooms, whilst maintaining the design of the openings: "This house could therefore suit a family with three children"

Like the A prototype, further to observations made by Henry Fruges, on 9 Octotier 1924, Le Corbusier proposed a variation on this house type that incorporated cuphoard space, the BZL prototype, referred to as "Petit Lege", in which living space is restored to the ground floor. A pergola on the north facade was initially envisaged for this prototype but never actually seems to have been constructed.

in both house types, the transversal position of the staricase splits each level into two sections, a feature that recurs in the Pessac project. On the ground floor it separates the service area (utility/storage space) from the living quarters (communal room and kitchen), on the upper level t arranges the bedrooms in hierarchical order: master/small or master/two small cedrooms.

Type A features an experimental terrace with semi-enclosed pergola, a design principle that reappears in slightly modified form in the "Z" formation dwellings at Pessac. The joinery, composed of steet sections, adopts a rhythmic pattern of narrow windows (loopholes) linked with strip windows.

The Hostelry-Canteen

The canteen was conceived as a vast parallelepiped with ground floor plus one storey, hollowed out on the eastern side so as to inscribe the double stairway. (providing access to the upper level from the exterior) within the building's axis. An additional grid was adjoined in the north, comprising a semi-enclosed shell fer and terrace with pergola. On the other hand, the peripheral trellis that appears in the original plans was only parSur certaines esquisses apparaît même l'embryon du gratte-ciel de Pessac. Le 7 août 1924 (6), Le Corbusier propose une closson courbe permettant de trans former la grande chambre (est) du second niveau en deux chambres d'enfants separees, tout en maintenant la composition des ouvertures «Certe maison pourrait donc convenir pour une famille de trois enfants»

Comme pour le type A et pour tenn compte des remarques d'Herry Fruges, Le Corbusier propose le 9 octobre 1924, une version similaire avec rangements. C'est le modèle B21 ou «Petit Lege» qui réutilise le rez-de-chaussée à usage d'habitation. Quant à la pergola sur la façade nord pourtant prévue des l'origine, elle semble ne jamais avoir ete construite.

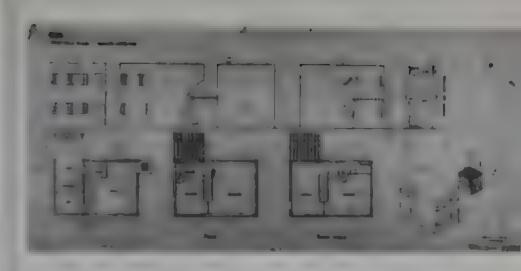
Dans les deux types, la position transver sale de l'escaliei distribue, comme à Pessac, le plan de chaque niveau en deux parties

Au rez de-chaussee, il isole la partie des services labri et cave) de la zone de me (salle et cuisine), à l'étage il dessert les chambres en les hierarchisant une grande et une petite ou une grande et deux petites

Dans le type A, est experimente le prin ope d'une terrasse avec pergola et abri couvert, principe que l'on retrouve sous une forme légérement différente dans les maisons disposées en «Z» à Pessac Les menuisenes constituées de profiles metalliques et composées suivant une combinatoire de modules répétités associent fénêtres etroites (meurtiséres) et fenêtres en longueur.

* *plants 31 /+

La cantine se presente comme un vaste parallelepipede sur rez-de-chaussee et un étage évidé à l'Est de telle manière que le double escalier (permettant d'ac



"Petit Lege" facades and plans (FLC 20806)

Petit Lège - facades et plans (FLC 20806)



Hostolry-cantoen: anonometric perspective and facades (FLC 20799)

L'hôtellerse-cantine perspective axonométrique et façades (FLC 20799)

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The Housing Development Scheme at Pessac: A Social and Artistic Ideal

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La Cité de Pessac : ideal social et artistique

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The Client: Henry Frugès

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Le commanditaire : Henry Frugès

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Hôtel Fruges, Bordeoux (FLC H1 20-50) Hôtel Frugés à Bordeoux (FLC H1 20-50)

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Bordeaux Architects and Low-Cost Housing

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Le milieu des architectes bordelais et la question des maisons à bon marché

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The Quartiers Modernes Frugès: Local Context

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Les Quartiers Modernes Frugès et le contexte local

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The Quartiers Modernes Frugès and Social Housing

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Les Quartiers Modernes Frugès et le logement social

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Le terrain des Quartiers Modernes Frugès

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" -- K in, m' plot of land pun!" and to Henry Fruges which, at the time of struction sat in the heart of the country in the village of Monteil, is bounded by two major communicat and that traverse the commune. One of these the road - is separated from the housing estate by a public space which haday. forms the town square of 51 ms - 1 built at the time of the privict). The illumings can in fact still be glimpsed. along this approach road The site consisted of three parcels of landone wooded area and two meads as A. by-road cut through the terrain, today the Rise Xavier Amozan, It is within this rural can text that the Quartiers I.5 (across selecto adopt the form of a "gallo- 15"

In 1924, urban planning was a new sci-

raice and be Corbuser's concepts were pirma in this innovative proposals, some what he is the other particular as tions that voice being drawn up. It is into portant to remember that only two years had et a led seice Le Corhuser had presented his fundamental principles of modern urbanism at the Salon d'Aut in rie in Neventier 922 141 In view of these deep-rooted change in at were falong place, special commission were set up whose role it was 1 12 and advise on the plans for Texts --and arrangement of towns and ottes" The Quartiers Modernes parden city, an ordinary housing scheme for municipal authorities, was severely criticised in administrative reports. It is to be noted. * Aviver that these critics were not baring their judgement on the ries of the Softime that had recently emerged, but rather on 19th-century town planning pocepts which slotted rural and urban

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Le plan-masse : différentes esquisses

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Location plan: sectors A, B, C and D (FLC 19853)

Plan de situation | secteurs ABCD (FLC 19853)



The Quartiers Modernos Fruges/Quartier Monted plot plan (FLC 19905)

Quartiers Modernes Fruges/Quartier Monteil plan des fotissements (FLC 19905)

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The Site Plan: Various Preliminary Sketches

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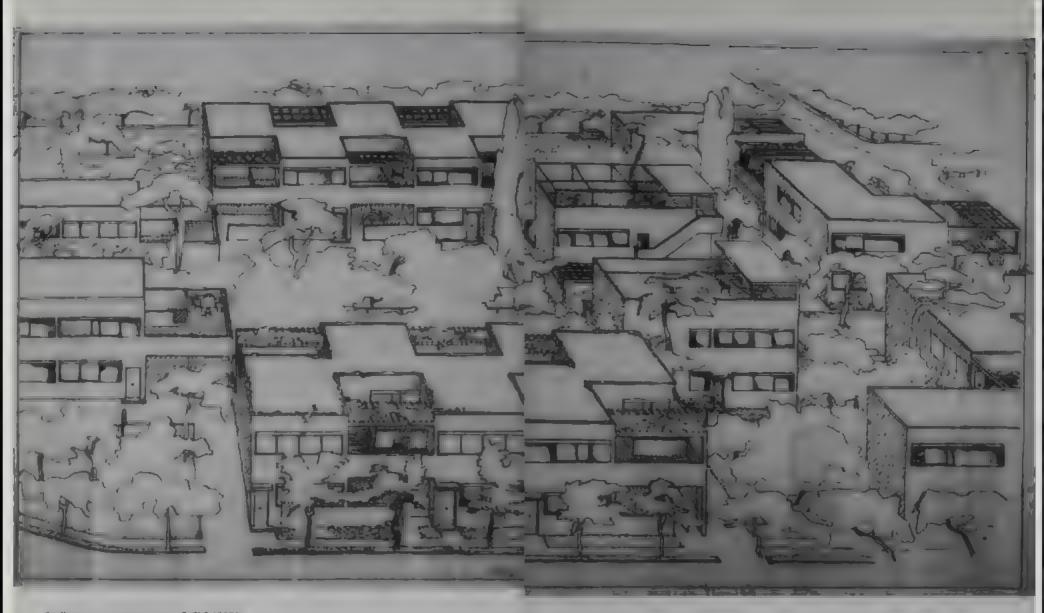
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Bird's-eye perspective sector C IFEC 19879, Perspectivo d'ensemble : sectour C IFEC 19879.

housing facing one another in addition, it was intended that her houses and rab bit hutches be installed at the back of the parders.

In the first site plan, this central space is prometrically closed off in the north and south by two pairs of houses set firmh back from the street parallel to the houses on the Rue Arnozan. These pairs treate a "Z" formation, emblematic figure of the combination princs — 11 at forms the underlying design . — 15 the Pessac project (17)

The houses positioned in the heart of the scheme were shifted 90%, thus ensuring improved geometrical and spatial line with the so-called "Z" dwellings, while two houses in the north were eliminated from the final site plan, cleaning the plot of land for the houses arranged in "Z" formation.

Several sketches were required to organise the remaining land in the site, since this was of an awkward triangular shape in the first site plan, the skyscraper type takes up the whole length of the Rue. Corbusier, however, these buildings were eplaced in the definitive version by - a tot live "staggered" houses. Variant hour types were to occupy the remaining frangular parcels, arranged at isolated. - rals, yet still respecting the geometrical of the overall composition.

16 17 6

"the extremator, wis "he west side of the mode of the

It - Rue Le Corbusier is immediately
"ar - reused by the "skyscracer" formation whose rhythmic pattern runs the entire length of the street, only broken up at either end by means of

replacing the skyscraper that was including blanned to mark the street's or trance with a variant house type.

La rue Le Corbusier est tout de suite des sinée de ce côté la, par le rythme des gratte-ciel» qui se répétent tout au long de la rue

Seules les deux extrémites différent Pour marquer l'entrée de la rue, le premier «gratte-ciel» prevu sera remplace par un type exceptionnel

Vers la voie ferrée, la solution de fiaison à la rue des Arcades, finalement adoptée, permettra de conserver un «graffeciel» plutôt que d'avoir à imaginer un type exceptionnel, de petite dimension, pour occuper la parcelle triangulaire restante.

La rue des Arcades est très particulière.

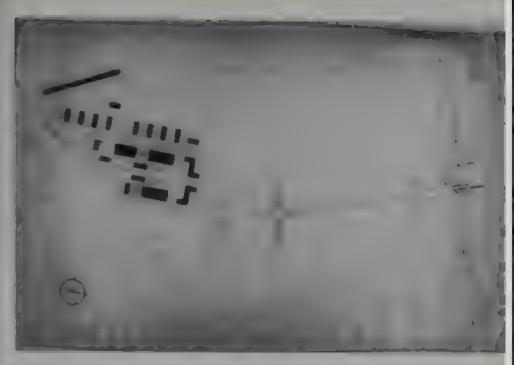
Voie de desserte en impasse plut "...

ventable rue, elle exprime de manière evidente, géographiquement mais aussi par l'expression de sa volumetre, la himite entreme de la Cité.

Son tracé à légerement évolué au fur et à mesure des étutes ; prévue comme une rue en boucle, elle devient une impasse pour les vetwoules, ponctuée à son extre mite nord par un affine isole. La dimension des parcelles, elle, va changer de manière significative. les 13 par les initiales ne seront finalement plus les 2.

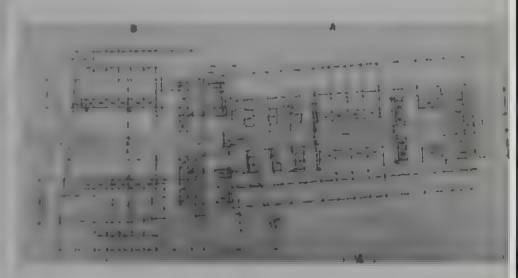
e planemasse par sa complexite, sa diversité, la qualité des espaces urbanales es introduites, se situe bier transmit au transmit de la complexite de la comple

Malgre tout, on peut desa remarque tans ce projet les elements constitutifs d'un intransme «moderne» en rupture svec la tradition i discontinuite abandor le certaines hierarchies devant dernére .18), traitement des bâtiments comme



Definitive site plant sectors C and D (FLC 19881)

Plan masse definitif sections C et D (FLC 19881)



Plan for sectors A and 8 with numeration (FLC 19832)

Plan des secteurs A et B avec numérotation (FLC 198320)

creating a link-up with the Rue des Ar cades, towards the railway line. This allowed the architects to retain the plan for a "skyscraper" rather than des ind a small variant type to take up the leftover triangular parcel of land.

Through its complexity, diversity, quality of urban spaces and introduction of hierar chy, this site plan lits neatly into the conceptual fradition of garden cities, a link-This accentuated by the treatment accorded in the scheme to exterior spaces, pavements, greenery and enclosure of the separate plots. Nonetheless, a host of leatures making up "modern" urban plan ning elements that break with tradition are also clearly discernible, even at the early stage dis intinuities, elimination of certain front-back hierarchies (18) and design concepts such as the "skyscrapers" and "staggered" constructions, as well as the free standing twellings. These build ings are all conceived as individual fured objects whereby "the masterly, coron thand magnificent play of volumes are brought rigether in light" (19) The road- within the housing estate are systematically lined with trees, and garles agratte-ciet» ou les aquinconce» comme des objets plastiques isolés : «le jeu, savant, correct et magnifique des volumes assembles sous la iumiere» (19) s'appliquant également aux maisons d'habitation.

La Cite se constitue, le long de rues systernatiquement bordées d'arbres ; les jardins sont omniprésents dans la perception de l'espace public : les maisons sont rarement à l'alignement du trottoir et possedent un jardin de «devant», filtre entre la rue proprement dite et le bâtimen.

tes constructions sont toujours groupées et forment des masses dont la composition structure fortement les espaces exte neurs. Petit ligne d'urbanité supplementaire la petite place plantée d'arbres (a l'articulation des deux terrains d'origine) organisée autour de l'arcade de commes ces avec logements à l'étage Tout comme dans le projet d'ensemble, une entrée moi mui de la Cité a été envisagée plus les architectes un immerable poiche six étages, superposition de «maisors in dividuelles possédant chacune son jardin suspendus (70)

Ce thème architectural de «l'entree » : trequent dans la conception des cite » : dins

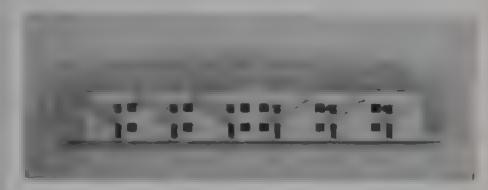
En même temps, sur ce plan masse acouraissent de «luvelles dispositions spatiales

If dans le secteur pruche des habitations autres l'ituent la place, les maisons ter dent à être solees au centre de leur par celle. Une telle implantation se retrouvait parfors dans les cites jardins traditionnel les , cependant l'onentation des maisons avec une forte identification de la façade sur rue, le système des clôtures, la proportion entre jardin « de devant » et espace lateraux, permettaient de distinquer dave ment l'espace mette ment privatise » de derrière »



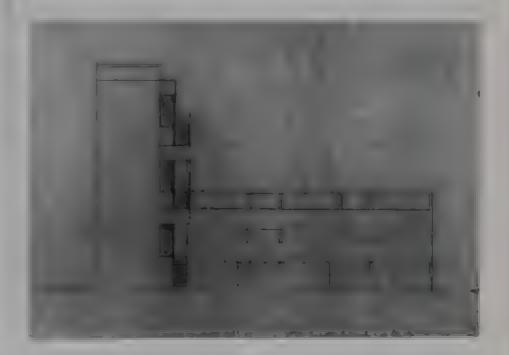
Facade; front wall side (sector R, unbuilt) (FLC 20042)

Facade côte fronton (secteur 8 non construit) (FLC 20042)



Facede overlooking garden (sector A, unbuilt) (FLC 20037)

Façade sur jardin (secteur A non construit) (FLC 20037)



Entrance building facade, sector A (FLC 19887)

Façade immeuble d'entree : socteur A (PLC 19887)

dens are omnipresent in the shaping of public spaces, houses are rarely aligned with the pavement and boast a front garden which acts as a hiter between the street and the dwelling.

The buildings themselves are all set out in groups and form a physical mass. whose composition serves to strictly structure external spaces. The link be-Iween the two original sites - the small plaza planted with trees, organised around the arcade of shops with dwellings above - likewise exemplifies this type of urban sculpture. Another aptillustration is the monumental "entranceway" to the housing estate incurporated by the architects into the site plan, translated as a six storey cavity-wall apartment block containing layers of "single-family dwell itigs, each with its own hanging garden." (20) This concept of a "gateway" is an architectural theme that frequently reappears in garden city designs.

innovative spatial layouts similarly figure in this site plan

1) In the sector near the dwellings in the square, the houses tend to stand isolated in the heart of their plots of fand. This type of arrangement can sometimes be found in traditional guiden cries, however in the latter, the dwellings sit squarely facing the road, spaces are closed off, and front and lateral spaces are separated, thereby clearly differentiating between space "on show" and private space behind.

The Pessac scheme is different External spaces are fused into one whole This is achieved through an interweaving of volumes, through the plastic vocabulary expressed in the four facades which enables alignment with the road on both the main and smaller sides, and through minimising physical boundaries between the gardens. Conventional orientation of spaces such as front/back, public private,

lo, par l'exaltation volumétrique de la maison, par la démonstration plastique des quatre laçades qui permet un alignement sur rue par le grand côté comme par le petit, par la volonté de réduire au minimum la materialisation des limites des jardins, l'espace exterieur s'homogenéise. Les grientations symboliques de l'espace devant/dernère, public/prive, cache/munité : s'attériuent : A une juxtaposition de jardins individuels, se substitue un continuum d'espaces verts qui sert d'environnement à un jeu subitil de volumes bâtis (21). Ces dermers structurent un espace urbam volontairement dépouillé, et la simplicité des formes, des jeux d'ombres et de lumières. evalte la clarte de la composition

2º dans le secteur des maisons du type «gratte-ciel» (l'un des côtes de la rue Le Corbusier) un nouveau pas est franchi. La composition de la rue repose sur un principe de dissymètrie par rapport à l'axe de circulation, exception faite des deux maisons de l'entree de ta rue. Cette dissymètrie se retrouve dans la hauteur des maisons, les «gratte-ciel» étant presque deux fois plus hauts que les maisons en «quincoxice».

dans la disposition des volumes. d'un côte des intervalles presque reguliers entre des constructions identiques, les maisons «gratte ciel», de l'autre des continuités volumetriques des maisons du type «quinconce», faisant alterner pleins et creux.

dans la combinatore des types similitude du côte des «gratte-ciel», alternance du côte des «guincance»
Mais sutiout, les types «gratte-ciel», concus comme une maison à deux apparte
ments accolés et reunis dans une même
volumetrie simple, vont entretenir un
tapport tout à fait nouveau avec l'exte-

hidden/on display etc disappears, and a continuum of green spaces steps into the place of individual gardens, acting as the serting for the subtle play of built volumes. (21) The latter sculpt a purposefully-stripped urban space, while the simplicity of forms and intermingling of shadow and light magnify the luminosity of the composition.

2) The "skyscraper" sector that makes up one of the sides of the Rue Le Corbusier heralds a new design concept, the street is conceived in asymmetry to the circulation airs, with the exception of the two houses situated at the street's entrance. This asymmetry is reflected in.

building heights, the skyscrapers are practically twice as high as the "staggered" dwellings,

layout of volumes; on one side, nearregular intervals of space lie between the identical constructions – the "skyscrapers" – while on the opposite side, the play of masses and voids in the "staggered" dwellings creates a volumetric pattern,

combination of the house types: similarity for the side housing the "slyscrapers", compared with alternation on the side accommodating the "staggered" dwellings.

Above all else however, it was the "sky-scraper" prototype conceived as a house containing two apartments joined to gether in one built mass that was to introduce an entirely new relationship with the extendr lit is true that in 1924 many traditional garden cities were made up of semi-detached houses, but whether they were designed as one solid emity or as two clearly recognisable parts, their relation with the public space was always the same, the entrance door could at all times be perceived from the street, in addition, the main facade was always front-facing

En effer, en 1924, bien des cites-jardins traditionnelles étaient dejà constituées de maisons jumelles. Mais celles-ci, composées comme une seule grande bâtisse ou deux entités identifiables, avaient le même rapport direct à l'espace public car la porte d'entrée était toujours reconnaissable depuis la rue. En outre, la façade de représentation donnait toujours sur la rue (et pouvait éventuellement se retourner sur les taces laterales) et la façade arrière était rarement perceptible depuis l'espace public.

Le Corbusier en concevant le type. «gratte-ciel» de Pessac va profondement modifier le rapport entre l'organisation des «cellules» et l'orientation de l'espace exterieur, en faisant subir à son assemblage une rotation de 90° par rapport à l'aue de la rue Ainsi se constituent deux entites qui entretiennent chacune une relation totalement différente avec l'espace public i un appartement «de devant» et un «de dernère» dont l'accès à la rue se fait par un chemin qui traverse les propriétes milloyennes des appartements «de devant». De plus, en examinant la structure des espaces intérieurs, on constate que les lacades laterales (les deux grandes (açades) s'organisent de la Jaçon survante une laçade d'acces (orientée au sud) donne la lumière aux pièces principales, une façade «de services» (orientee aunord) eclaire les cuisines, les paliers, les sailes de bains. La systématisation de cette disposition montre que les concepbons hygienistes de Le Corbusier priment sur les principes d'orientation de l'espace urbain et ne coincident pas nécessairement avec l'orientation solaire (exemple les deux «gratte-ciel» en vis-à-vis de part et d'autre de la rue Henry Fruges) Cette indifference à l'orientation symbolique de l'espace de la rue se retrouve dans le tratement des volumes ; les quatre façades sont étudiées pour leurs effets plastiques, chacune oouvant devenir indifferenment

(and could potentially become a lateral facade), while the rear facade could rarely be glumpsed from the public space At Pessac however, by rotating the buildings 90° in relation to the road's axis, Le-Corbusier's skyscraper design concept radically altered the link between the organisation of "cells" and the orientation of exterior space. In this way, two entities each enjoy a different relationship with the public space. There is a "front" apart ment and a "rear" one, accessed from the street walla path that crosses the party limits of the "front" apartment, Further more, when studying the structure of the stiterior spaces, one notes that the lateral surfaces (two principal facades) are arranged in the following manner: a south facing access facade distributes light in the main rooms, while the north-facing "service" facade illuminates the kitchens, landings and bathrooms.

The systematisation of this layout clearly Allustrates that in terms of urban space, Le Corbusier's concepts on hygiene took precedence over orientation principles. even if this did not coincide with origining space in line with the sun's course (e.g. the two skyscrapers facing each other on either side of the Rue Henry Fruges). This indifference to symbolic orientation with regards to the street reappears in the treatment of volumes. The plastic vocabulary expressed in the four facades was carefully studied and each one could eas tly have become a front-facing facade. Such a layout in relation to exterior space. generates a certain overlapping between the "front garden" through which the intenor of the house is accessed, and the "service yard" of the neighbouring house The houses are discerned as free-standing objects composed of pure forms (22) This sensation is reinforced by three elements: asymmetrical positioning of the stanway that provides access to the terraces, the contrast this provides with the

une laçade sur rue. Une telle disposition par rapport aux espaces exteneurs en traine une certaine proximite du «jardin de devant» par lequel on accède à l'inteneur de la maison, et de la «cour de service» de la maison voisine.

Les maisons sont perçues comme des objets isoles aux formes pures (22), impression renforcée par la position non symétrique des escabers donnant accès aux terrasses, la contradiction avec la rigueur répetitive de la typologie, l'absence de per ception des portes d'entrée depuis la rue Ces volumes épures sont posés dans un espace qui tend à l'abstraction, demarche qui rejoint les expériences d'autres artistes de cette époque

Enfin, la maison «gratte-ciel», dans la fa con dont est traité le rez-de-chaussee len partie ouvert), profigure le premier des «5 points d'une architecture nouvelle» la maison «est en l'air, loin du sol, le jardin passe sous la maison » (23). La maison devient un immeuble de deux des maisons individuelles traditionnelles des cités-pardirs.

A Pessac, l'espace «liberé» sera en partie consacre a des services chai, abri, buan derie et garage. Le toit jardin ou le jardin suspendu, signe de modernité rendu pos sible grâce a l'emploi d'un materiau nou veau, le ciment armé, se substitue au iardin «natutel» en pleine terre. La encore l'espace moderne tend a l'abstraction.

Plan standard et types de maisons

Un plan standard, base de tous les types de maisons du lotissement, apparaît dans un croquis de 1924. Esquisse dans les projets de St Nicolas d'Aliermont et de Saintes en 1917, il est precise dans la conception des types 8 a Lege.



General aconometric sectors C and D (ELC 19857)

Azonometrie generale secteurs CD (FLC 19857)

strict repetitive pattern produced by the house types, and the lack of entrance doors facing the street. Like other artists of this epoch, the architects experimented with inscribing these stark volumes into a somewhat abstract space.

Lastly, the design concept for the partially-open ground floor of the "skyscraper" is a forerunner of the first of the "Five Points of a New Architecture", insofar as "the house is in the air, fair from the ground, with the garden passing beneath the house (...)" (23) The dwelling adopts the form of a building accommodating two apartments, thus shifting from the traditional single-family house type of the garden city.

in the case of Pessac, the "freed" zone was employed partly as a service area, containing storage space, shelter, laundry and garage. The roof garden, or hanging garden — a sign of modernity made possible thanks to utilisation of a new material, reinforced concrete — replaced the "natural" ground-level garrien. Once again, modern space is characterised by abstraction.

Standard Plan and House Types

A standard plan serving as the basis for all the house types in the scheme was sketched in 1924. This plan first appears. in preliminary sketches for the St Nicolas. d'Aliermont and Saintes projects drawn up in 1917, it then became more detailed in the Type B design for Lege. A straight staircase practically divides in half the living space (lounge) from the service area (kitchen, entrance and "parfour"). This layout is restated on the upper level, where the staircase separates the bathroom and small bedroom from the main bedroom. Apart from one or two exceptions, the dimensions of each house type are identical, it is only them

Un escalier droit sépare, de manière quasi-equivalente, la zone de vie (salle de sejour) de celle des services (cuisme, entree ou «parion»). Cette organisation se repete à l'étage : association bains/ petite chambre (separee de la grande chambre par l'escaller), Les dimensions sont identiques, à de raies exceptions près, dans tous les types de maisons. seules changent les orientations, la disposition des baies et parfois leurs types. Disposer l'escalver dans le sens transversal par rapport à la trame de 5 mètres. posera d'ailleurs des problèmes dimensionnels, les 16 hauteurs de marches necessaires pour franchir un niveau, et une foulee de 25 cm, reduiront considerablement les paliers de départ et d'arrivée et généreront même quelques difficultés de circulation à l'étage

Cette cellule de base (quasiment archetypique) permettra, après maniquations et combinatoires geométriques et volumetriques, d'élaborer les différentes variations et de les associer pour composer con a l'hire.

La souplesse de ce «module» est démontrée en premier lieu dans l'élaboration du type «quinconce» concomitante de la mise au point de la combinatoire des maisons disposées en «Z»

Dans ce type de maisons (les premières conçues semble-1 il), la célule de base est associée.

au rez-de chaussee, a un espace en partie couvert par une terrasse, dans lequel s'insere librement la forme arron die d'un chai et d'une buandene délimitant un porche d'entrée dans la marson a l'étage, la terrasse (dont une partie evidée donne du jour a la cursine), commandée par la plus petite des deux chambres et refermée comme une pièce exterieure par des poteaux et une pergola , un fel dispositif spatial constitue equiement un moyen de montrer le



Principle sketch (FLC 19944)

Creques de principe (FLC 19944)

orientation that changes, along with the arrangement of the bays and sometimes their types.

Locating the staircase transversally in relation to the five-metre grid generated dimension problems, the socteen steps required to pass from one level to the next, coupled with a narrow 25 cm span, considerably reduced the size of the landings, at times even restricting circulation on the upper level It is this quasi-archetypal base cell which, after some geometric juggling and allied with an interweaving of volumes, spawned the different variations and composition.

The flexibility of this "base cell" is demonstrated first and foremost in the "staggered" prototype, whose design was a fine-tuning of the combination of dwellings arranged in "Z" formation

In the latter formation, seemingly the earliest type designed, the base cell is joined.

at ground floor level, via a space par tially covered by a terrace. A cylinderical storeroom and laundry is inscribed within this area, delineating the form of an entrance porch on the upper level, via the terrace (by which light is channelled into the

kitchen) that leads out from the small est of the two bedrooms. Sectioned off by a pergola and columns, it forms an "outside room", a spatial arrangement that also serves to highlight the parallelepiped within which the masses and words of the house are contained.

The combination was applied to a set of three houses, connected by one of their gables via a 90° rotation of the base module, thereby forming the characteristic feature of the "Z" arrangement

paratietepipede dans lequel s'inscrivent les pleins et les vides de la maison

La combinatorie se fait sui un ensemble de trois maisons associes par un de leurs pignons, dans une rotation a 90° du morbile de base ce qui forme la figure caracteristique de la disposition en «Zn Les façades s'organisent autour de la répetition des ouvertures sur les deux niveaux l'association d'une fenètre en tonqueur et d'une fenètre simple (24) marque la composition horizontale de l'une des façades principales ou les plens dominent les vides

Le type «quinconce»

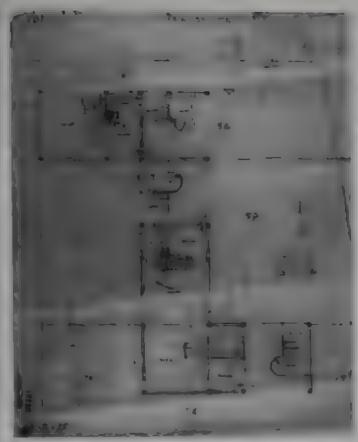
Le plan du type «quinconce» est pratiquement identique à celui des maisons groupées en «Z» ; toutefois, les façades principales sont basculées sur le petit côte du paraffelepipede et le cylindre du chai est positionne dans l'axe de la fa çade.

Le reste des dispositifs spatiaux est re conduit à quelques exceptions pres (par exemple l'emplacement de la cheminee détactée des murs) (25)

En façade, le module employe pour la fenêtre s'adapte aux dimensions plus restreintes du mur

Le principe general de composition associe, en quinconce, un type de maison fai sant apparaître une alternance et une opposition entre les pleins et les creux ; le contrepoint des horizontales et des verticales est marque par les chars, les cheminees et souligné par la polychro-

Cet ensemble est contrebalance par le registre du garde corps des terrasses qui, en s'articulant au nu des l'açades mitoyennes, unifie le tout



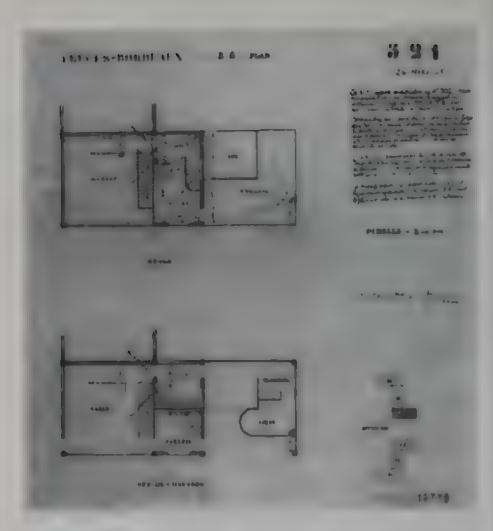
Plan for Z-formation houses, ground floor (FLC 19722)

Plan des maisons dis posées en 2 rez-de-chaussée (FLC 19722)



Plan for 2-formation liquises upper local (PLC 19723)

Plan des maisons dis posées en 2 : étage (FLC 19723)



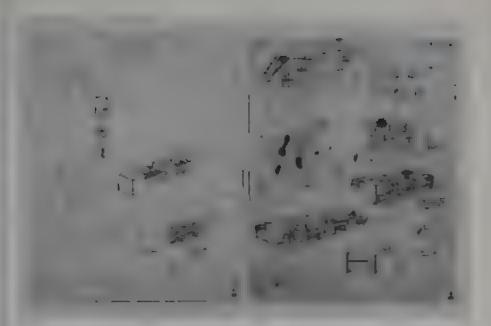
Plan for 2-formation houses (FLC 19739)

Plan des marsons disposees en 2, (FLC 19739)



Plans for "staggered" houses: facades (PLC 19756)

Plan des maisons en «quinconce» : façades (FLC 19756)

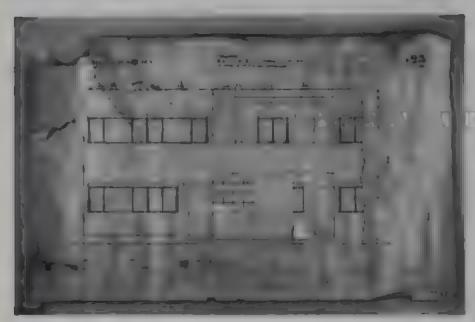


Howes in "staggered" arrangement: sketch (FLC 19900)

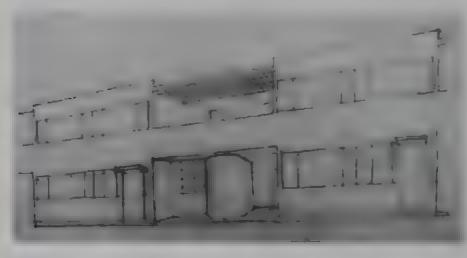
Marious on equinconcere : esquisse (FLC 19900)



Lovel plans (FLC 19981) Plans de niveaux (FLC 19981)



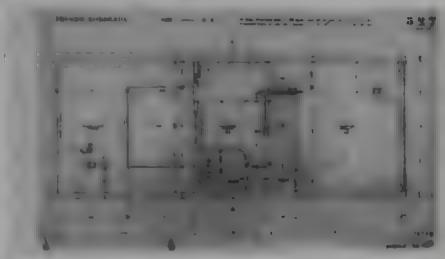
Facede elevation (FEC 19742) Elévation de façades (FEC 19742)



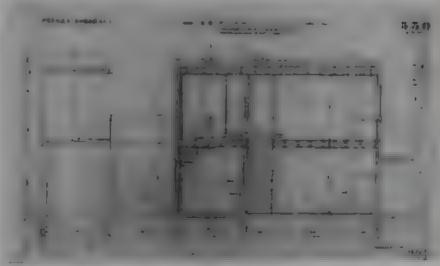
External perspective (FLC 19978) Perspective extérieure (FLC 19978)



Ground-Noor plan (FLC 19743) Plan de rez de choussee (FLC 19743)



Floor plan (FLC 19744) Plan étage (FLC 19744)



Section (FLC 19747) Coupe (FLC 19747)

The facades are arranged around a recurring pattern of openings on the two levels a two window sequence, comprising strip and standard, (24) punctuate the horizontal composition of one of the main facades where mass dominates voids.

The staggered plan type is practically iden-

tical to the dwellings grouped in a "Z" formation, save that the main facades are

"Staggered" House Type

tipped on the small side of the parallelepiped, and that the cylindrical storeroom is set within the axis of the facade. As far as spatial elements are concerned, these are again a near repetition of those employed in the "Z" arrangement apart. from a few exceptions, such as the freestanding chimney (25) On the facade, the fenestration is adapted to fit the reduced dimensions of the wall The general principle underlying the composition is to create a specific house type. through a staggered arrangement, this creates overall alternation and opposition between masses and voids, coupled with a play of horizontal and vertical forms which is punctuated by the storerooms and chimneys and is underscored by the polychromy. This ensemble is counterbalanced by the terrace balcoxy rail which runs along the surface plan of the party facades, thus uni-

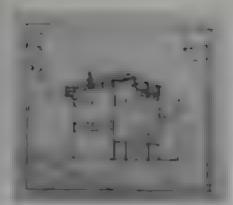
"Skyscraper" House Type

fying the whole composition

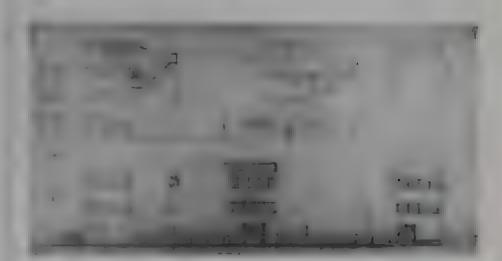
The "skyscraper" formation is unquestionably the most singular combination prototype derived from the base cell. One could even call it the liquichead of the Quarters Modernes Fruges — a symbolic flagship of modern movement housing concepts. The building extends vertically rather than horizontally. Raised from the ground by what can be considered as the

Le type «gratte-ciel»

Le «gratte-ciel» est sans doute le type le plus étonnant concu à partir de la combinatoire de la cellule de base. On peut même le considérer comme emblematique des Quartiers Modernes Fruges. Il represente en effet le symbole du mouvement moderne en matière d'habitation. Le developpement ne se fait pas en extension horizontale mais dans une expansion verticale soulevée du sol par ce qui peut être considere comme une préfiguration des pilotis, la cellule est prolongée en hauteur par un niveau supple mentaire : une terrasse, jardin suspendu, a laquelle on accède par un escalier extèneur. Un auverit qui l'abrite en partie et des garde-corps ajourés (marques par des lisses horizontales tres lines) couronnent la composition (références aux ponts et coursives des paquebots, si chers à Le Corbusier) (26) Presque tous ces éléments sont disposés de façon symétrique (à l'exception évidente de l'escalier exterieur et de la disposition de certaines baies) et donnent la volumetre d'ensemble du bâtement Sur la façade donnard sur la rue, les deux lignes de ferièties horizontales (reprises par celles du garde-corps de la terrasse) se posent en contrepoint à la verb calite du motif général et à la ponctuation des cheminees L'ouverture presque carrée du garage à ete dessinée dans l'axe, après avoir eteesquissée en position excentrée La composition de la façade laterale est tres equilibrée : les vides du rez-dechaussée laissent progressivement place à des registres plus piems, disposant fenètres en langueur, puis simples meurthères , seul le motif plastique de l'escaher vient, comme un point, marquer l'équilibre du plan-



Perspective of a "skyscaper" house (FLC 19979) Perspective diline maison «gratte cieta (FLC 19979)



Facades shetch (FLC 19923) Facades esquisse (FLC 19923)



Front facade (FLC 19760) Facade sur rue (FLC 19760)

precursor of the pilotis, the unit stretches upwards by means of an additional level a terrace, a hanging garden, accessed by an exterior staircase. The composition is crowned by a canopy and openwork balcony with stender horizontal rails, evoking the decks and gangways of liners. – Le Corbusier's much-loved metaphor. (26)

Apart from the phylous exception of the exterior staircase and the arrangement of some bays, symmetry is the general rule here, moulding the overall building in the same way, the two rows of horizon-Tall windows that run along the front-facing lacade are mirrored by the terrace halcony rails, acting as a foil to the vertical forms. and chimneys that pepper the ceuvre-The near-square opening for the garage. was incorporated into the axis, although sketches show it as being mitially offset. The composition of the lateral facade is extremely balanced, the voids of the ground. floor gradually give way to more solid. forms, framed first by strip windows then loopholes, the only leature that stands out within this equilibrium is the staircase a sculptural leature which in fact highlights the overall balance of the plan-

"Arcade" House Type

Here, the building extends laterally from the base cell via a curved form using up over two levels under the shell of an "arch" (from which the house type detives its name) that reaches out to the neighbouring house. This layout enables the small bedroom on the upper level to be enlarged vis-a-vis the base module, and an additional bedroom to be created by dividing in two the bay originally planned for the master bedroom.

While on the one hand the principle of a "detensive wall" pierced with large openings overlooking the forest was

Le type narcadex

A partir de la cellule de base, l'entercion aterale se fait ro dans un volume aux contours arrondis s'elevant sur deux niveaux, sous le voile de «l'arceau» lance vers la maison suivante et qui donne son riom au type.

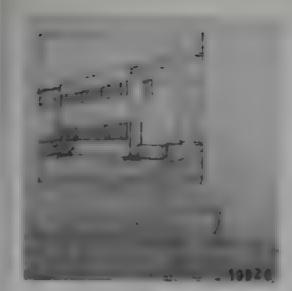
Une relle disposition permet d'agrandir, à l'étage, la petite chambre du module de base, et d'en créer une supplementaire en partageant en deux parties la travée intralement prevue pour la grande chambre.

Si des le début du projet, le principe d'une umuraille i percee de grands indes vers la forêt semble clairement établi, les premieres esquisses montrent une hésitation quant à la mise en place (sur un trosseme niveaul de terrasses accessibles, délimitées par l'émergence du volume arrondi

La solution adoptee, en accentuant la composante horizontale de l'ensemble (simplement sythmee par la legere courbure des arcades), renforce l'idee de limile de la cité , la disposition systémate que des feriètres en bandeaux et l'uniote de la couleur employee, etirent la composition en un grand mur colore Cet effet unitaire tient également à la position en recul des maisons par rapport a la rue, le jardin de devant permettant de mieux absorber les écarts de nivellement generes par la pente de la rue Ce type de maisons présente également un interêt particulier : if integre un element de mobilier face exteneur très hequemment repris dans des programmes de maisons destinees à une clientele plus fortunée le banc, inscrit dans la face inteneure du muret sous l'arcade (27)

Le type «isolée»

Certaines maisons ne rentrent pas dans le cadre des descriptions précedentes

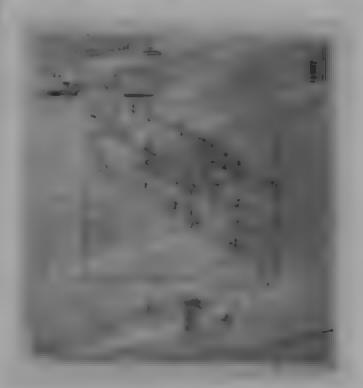


"Arcade" house, facado (FLC 19926) Marson & «arcades» , façado (FLC 19926)



Preliminary sketches, facade (FLC 19953)

Premieres esquisses façade (FLC 19953)



Anonometric shetch (FLC 19907)

Azonometrie esquisse (FLC 19907)

clearly established at the outset, early sketches reveal some doubt as to integrating accessible terraces on the third fevel, their edges delineated by the curved form of the arch. The solution that was finally adopted - underscoring the horizontal nature of the ensemble, rhythmically patterned by the slight curve of the arcades - reinforces the idea of an urban boundary. The orderly sequence of strip windows, allied with uniformity of calour, stretches the composition into one large coloured wall. This unitary effect is enhanced by the position of the flouses, set back from the road, as the front garden provides for easier assimilation of differences in levels generated by the slope of the street.

This house type boasts another particularly noteworthy attribute: an exterior permanent piece of furniture that was to be frequently reproduced in programmes for much more fuxurious private dwellings – a bends, set within the interior side of the low wall under the arcade (27)

"Free-standing" House Type

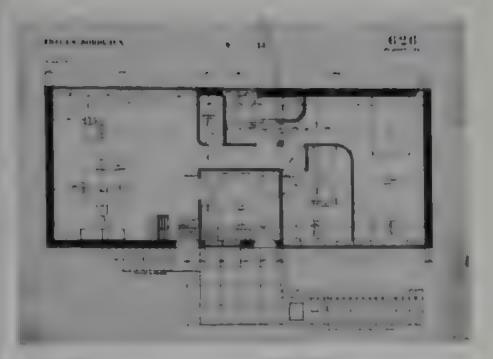
Some house types in the overall scheme are exceptions to those described above. Such is the case for the Marson Viriat, named after the engineer who worked at fruges's side throughout the project. Here, as in the "skyscraper", Le Corbusier grouped the service areas on the ground from and shifted the entire living space to the first level. Access is solely wa an exterior stairway that breaks away from the facade and, after pausing at a wide intermediate landing, extends up to the roof terrace.

The plans and facades of the free-standing dwellings that have not been described here were also derived from the base cell deployed for the "staggered" and "skyscraper" types (e.g. stairway feading to the outside roof terrace).

C'est le cas de la Maison Vinnat (ingenieur ayant participé, aux côtés de Frugès, à l'exécution du chantier). Dans celle-ci, Le Corbusier rassémble, comme dans le type «gratte-ciel», les services au rez de-chaussée et remonte toutes les pièces de vie au premier étage, l'accès se faisant uniquement par un escalier exteneur détaché de la façade et se profongeant vers la torture terrasse au travers d'un large palier intermédiaire.

Les plans et façades des maisons du type «isolée», c'est à dire ne faisant pas parbe d'un type susceptible d'être associe, non decrites sont issus eux aussi de la cellule de base mise en œuvre dans les types «quinconce» ou «gratte-ciel» (exemple de l'escalier d'accès au toit-ter raise exterieur)

Tous ces types de maisons montrent comment, dans ce projet, Le Corbusier met en pratique les grands principes théoriques qu'il élabore parallélément et enonce dans diverses revues et publications de l'époque. (28)



Plan (FLC 19803)

Plan (FLC 19803)



Asonometric (FLC 19951)

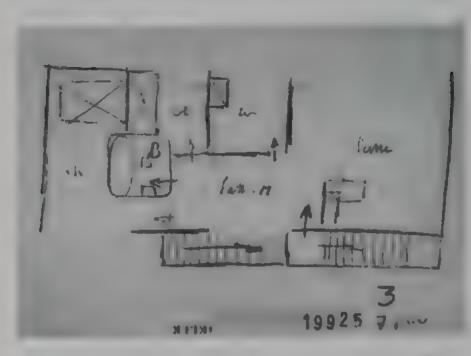
Axonometrie (FLC 19951)



Perspective of the houses (FLC 19880)

Perspective sur les maisons (PLC 19880)

Overall, it is interesting to note how Le Corbusier's use of these different house types stands as proof of his practical implementation of the theoretical principles that he was simultaneously formulating in reviews and publications. (28)



"Free-standing" house type: sketch (FLC 19925).

Maison type «isolée» : croquis (FLC 19925)



East and south facades (FEC 19954)

Façades est et sud (FLC 19954)

History of the Construction Process
History of a Neighbourhood

Histoire du chantier Histoire d'un quartier



In a letter dated 27 November 1923, Le Corbusier replied to Fruges's commission request for sege, pointing out that he was "in the habit of drawing up plan types that any foreman or contractor car easily execute". In this same letter he also proposed using mass produced wandows and doors

dows and doors The incompetence of Mr Poncet - the foreman appointed 1, 1 comments of the Corbusier to request in April 1925 that construction be halted at both Lege ar : Pessac. The architect suggested replacing. Poncet by Mr. Summer, who at that time was constructing the Pavillon de L'Esprit Nouveau in Paris. In June 1925. Summer was therefore put in charge of the Lège. and Pessac construction sites, with Poncet placed under his orders From that point on, work proceeded at a fairly regular pace, although it was delayed at cert in points due to plans being finalised a little trehind schedule (1), late delivery of the joinery, and an accumulats. If administrative complications in March 1926, the Prefecture announced that, given the lack of basic services available on the estate, it could not authorise. sale of the houses before another three or four months (2), at the same time. Lyonnaise des Eaux, a private water company that had the sole distribution from . The for water in the commune stated that it would not be able to supply water to Montey before a year and a half (3) Despite all these setbacks, sectors C and D were practically linished by the time Minister de Monzie presided over the inaugurat in ceremony on 13 June 1926 Sale of the houses was then delegated to a property company and a decoratr-11, rished show house of the "staggered" fix e > 62) was displayed to potential buyers (4) Also on display in this exhibfrom house overe Thornet curved wethans and armchairs, along with a living room rug designed by Fruges himself

Repondant, le 27/11/1923, a Henry
Fruges qui lui avait passé commande des maisons de Lége. Le Corbusier precise qu'il est indisposé à établir des plans-ty pes prévus de telle façon que n'importe quel confremantre ou entrepreneur puisse en assurer l'execution facile», il propose egalement d'utiliser des lenêtres et des portes labriquees en sèrie.

M Poncet, contremaitre désigné par Fruges s'étant révele incompétent, Le Corbusier demande, en avril 1925, l'arret immédiat des chantiers de Lege et de Pessac et propose, pour le remplace; M Summer qui construit alors le Pavillon de l'Espril Nouveau à Paris. C'est donc lui qui reprend, en juin 1925, les chamiers de Lège et de Pessac et M Poncet est

... ors. les travaux avancement assèz re ... orrement, retailés foutelois par des mises au point de plans un peu tardives (1), des retailes dans la livraison des me nuiseries, et des problèmes administratifs importants en mars 1926, la prefecture fait somme que, compte tenu de l'état de mabilisation du quartier, elle ne pourra delivrer l'autorisation de vendre avant trois ou quatre mois (2), dans le même temps, la Lyonnaise des Eaux, conces sionnaire de la commune, informe qu'elle ne fournira l'étau au Monteil que dans un an et demi (3)

Modre Lor nombleur, let (1507) par siment terminés lors de l'inauguration du quartier par le Ministre de Modre le 13 juin 1926

ommercialisation est alors confiée à un cabinet spécialise. Lie maison te moin du type quinconce (n°62) entière ment equipée et meublée est présentée aux luturs acquereurs (4). Cha es et fauteurs sont en bois cintre provenant des établissements Thonet et le tapis de la grande salle est executé d'après un car ton de Fruges lui-même.



Lage the construction sale (small square with front wall)

Lege lo chartier, la placette avec le fronton

Arthurst trend and where place there were a water gas or electricity connections. A presult, the houses remained vacant for times two years (5) and the first dwellings promised in 1979–30 were thus alternity to a determ atted state furthermore, do a tenefit in an the part of Huges and Le Corbusier to find a new solution for sectors A and B (in depth study of houses entirely prehability and factory), the fack of thirthasess for the hinshed sectors C and I continued with fruges's bankruptcy in the more than a result of the continued with fruges's bankruptcy in the more than a result of the continued with fruges's bankruptcy in the more than a result of the continued with fruges's bankruptcy in the more than a result of the continued with fruges's bankruptcy in

Atti-lies to pit, to the or many collection of a temporal temporal

The poor condition of the road infling the Rue Xavier Arnozan with the Route "Arcachon, coupled with a fact of street lighting and only minimal rebase collections are all and the first particles to the particles and taken in the particles are all the managements are the first particles and the collection days are all the collections days are first the collections.

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The transper dent place so so produce the transper traces, no so it pas to minees, les racco serrents, on the early degrade deau et d'electricité n'étants, contractions.

proprietaires (en 1929-30), restées long temps inoccupées ont donc delà set de 1806 and 200

En outre, en depit des effort. I de l'a frages et de Le Corbusser pour trouve une solution nouvelle pour les secteur. A et de les des par les suit les mai l'includent de l'action de l'ac

Apres 1930, les terrains non totrs seront recentus au coup par colip sans plandid par colip sans privé, nor les lement de la communication important. Il est en la communication important. Il est en la communication important. Il est en la communication important de créer un arreit de trainival place du Montes ayant ete recent par colip au tori

to the period of the period of

«Cher Monsieur

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Pessac. View of the construction site

Pessac. Vue du chantier

constructed, could have let house No. 14. fall into such a state of ruin. It now resembles some gaudy piece of architecture, the likes of which are found in pseudo-modern spa towns. Similarly, I simply carnot comprehend how you can have allowed the arcades to be filled in and the staggered house types to be painted with glycine. It is truly horrendous and utterly tasteless. The new owners do not become owners until they have paid what is due. Moreover, the specifications should have entailed terms and conditions regarding respect for the neighbourhood in general I have read the specifications, and nothing is indicated in relation to this.

It is all deplorable, and I am quite decided to inform Mr. Loucheur of this sad state of affairs. I can assure you in view of every thing he did to save Pessac he will be funcies to know how it has been allowed to go to the dogs in such a disgracefully in same way.

I think I have been honest with you about my views on this matter

I would have thought that after all the blood that was shed for Pessac, some elfor would have been made to prevent people from tampering with it and degrading it through their fatal incompetence. And what's more, all these charming people are complaining that they did not receive any advice or guidance. I would be very pleased to hear your thoughts on the subject and to learn that you intend to react in an effective manner to the situation.

Yours faithfully (...)"

Virnat replied that, given bad promotion of the housing estate, he had found himself unable to impose any constraints on the new owners, especially as regards "respecting the colour scheme"

The dwellings underwent even worse damage through the ravages inflicted on them by the war the bombing of the rail-

sur la manière dont les riouveaux proprietaires traitaient leurs maisons. Permettez-moi de m'exprimer en toute

Les nouveaux proprietaires ne sont pas propriétaires tant qu'ils n'ont pas pave Le cahier des charges devait comporter une obligation de respect general du voisir et de l'ensembre.

l'ai lu un cahier des charges, rien n'y est specifie

Tout ceci est si lamentable, même le visiteur que je suis est bien décide à faite in tervenii Monsieur Loucheur qui a tout fait pour sauver Pessac et qui sera funeux de savoir qu'on laisse tout aller a vau l'eau par une manie bien regrettable Je ne vous ai pas cache ma pensée Je pensais qui apres tout ce que Pessac représente de sacrifice, on ne laisserait tout de même pas les gens s'y ébattre avec leur incompetence latale. O ailleurs tous ces braves gens se plaignent d'avoir ete lasses sans direction, ni conseils Je serais heureux de cocoaître votre point de vue, et surtout d'apprendre que vous pouvez utilement réage là bas. Croyez, cher Monsieux,»

Monsieur Virnat repond que, compte tenu de la mauvaise commercialisation de la Cité, il n'a pas eté possible d'imposer des contraintes, notamment «le respect des couleurs», aux nouveaux propriétaires.

way line destroyed two houses and shattered the majority of the windows, in most cases, replacement of these led to changes in joinery and filling of facades, with wood from local timber merchants substituting steel sections in the large bays

Cheap repairs (corrugated iron and eternit), combined with leaking terraces and extensions added onto the smaller houses, very soon dramatically altered the overall aspect of the quarter in addition, not only was it an enclosed, outlying distinct, with poor transport links, it was also occupied by low-income families who scarcely had the resources to carry out even the most basic repairs on their houses.

Not until 1973 did the situation finally begin to improve, with the restoration of the house at No. 3 Rue des Arcades and its listing as a historical monument in 1980. This created a 500-metre protection area and empowered the Monuments Historiques (French equivalent of the National Heritage) with the right to veto any work that visibly altered the framework of the dwellings.

It was then decided to create a "Zone de Protection du Patrimoine Architectural, Urbain et du Paysage" (protection zone for architectural, urban and landscaped national heritage) which provided a coherent regulatory framework governing alterations to the exterior aspect of the dwellings.

Following this, in 1985, a study was conducted to assess the entent of the devel opment's deterioration in relation to its original state, with a view to recommending architectural and technical solutions for a rehabilitation programme. And so it was that the municipality of Pessac made a start on saving the quarter It began to renovate public spaces troads, utilities and greenery were restored 50 as

La guerre accentuera la dégradation de l'aspect d'origine de la Cité : le bombaidement de la voie forrée detruit deux maisons et brise la plupart des vitrages ; leur remplacement va entraîner, bien souvent, un changement des menuiseries et le rebouchage des façades, le bois prenant la place des profiles metalliques des grandes baies.

La reparation à l'economie (tôle ondulée ou éternit) des étanchertés des terrasses, la recherche de gains de surface dans des maisons de dimensions modestes, transforment très rapidement l'aspect du quartier

Quartier enclavé, excentre, mai desservi par les réseaux, il est occupe par des familles très modestes qui n'ont guère les moyens d'entretenir correctement leur habitation

Le basculement s'amorce en 1973, avec la restauration de la maison située au n°3, rue des Arcades Son classement en 1980 crée le cercle de protection des 500 m et donc le contrôle des Moouments Historiques sur toutes les interventions apparentes sur le hâti des maisons de la Cire.

Une Zone de Protection du Patrimoine Architectural. Urbain et du Paysage est alors mise en place, qui définit un cadre coherent reglementant les interventions relatives à l'aspect extérieur des maisons de la Cite.

Par ailleurs, en 1985, une étude evaluera le niveau de degradation de la cité par rapport à son état d'origine et recommandera les solutions architecturales et techniques à mettre en œuvre pour la

La municipalité de Pessac amorce des lors le mouvement de sauvegarde du quartier. Elle rénove l'espace public (voine, reseaux, plantations sont rétablis de la manière la plus conforme possible au projet d'origine), achète une maison (un to conform as closeh. The stible to the original scheme) and it purchased and to the original scheme) and it purchased and to the scheme) and it purchased and to the scheme) with the aim of reating an experimental site. Aided by government grants, both private owners and the French social bousing office have picke the french social bousing office have picke the french social bous municipality left. It from which has the municipality left of from which has the fluorities Michernes Frughandt once again from the

et la cestaure instrant ainsi un c'immer experació i la

Des proprietaires individuels et une conte d'H.E.M. aides par un système de subsent le retais de l'intervent le retais de l'intervent l'in in inpale et permetterr' : il insuppose de l'intervent fensemble des Quai tiere. M. dernes Fruges



View of the construction site ("shyscraper"

Vue du chantier maisons «gratte-ciel»

The Lesson of Pessac Les leçons de Pessac



The study carried out by the architect Philippe Boudon (1) dearly illustrates how since their construction, the fiftythree dwellings have been modified and adapted to suit the needs and tisses of their occupants, thus testifying to the his tory of a project's life (2) On the other hand, the image which remains in the mends of those people outside Pessac (whether they have visited the site is: noth is that of a run-down piece of architecture, distorted and debased by the many of langes effected by succes in a cupants. Indeed, this was Le Corbus *** own perception, as evidenced when he declared that the houses had proven their ability to adopt over the long term. and that at the end of the day the user was always right. (3)

Nonetheless, the fact remains that if one examines those projects undertaken by Le Corbusier and Pierre Jeanneret during this same period, the Quartiers Modernes Fruges and the Lege project are the air chitect's only built works that tackled in such exemplary fashion the issue of social housing, and this with respect to each individual diveiling as well as over Ill urban layout. The projects and studies carried out by Le Corbusier between 1910 and 1926 serve as a reminder that ratious endeavours embarked i. . prior to or at the same time as sissa: and tage, never as that it any further than design stage

The Quartiers Modernes fruges can be considered as the of the most radical pronouncement made by the modern retrement in the realm of housing. Consequently, this project is emblematic of the Corbusier's and Pierre Jeannered's work on a number of different levels.

L'étade de Philippe Boudon (1) à montre comment depuis feur achévement les cmquante trois logements ont ete modifies et adaptes aux besoins et aux gouts des habitants, et nous révele l'histoire de la we d'un projet (2) Mais il faut bien constater que l'image qui reste dans la mémove des personnes étrangères à Pessac (ou elles se soient rendues sur place ou non), est celle d'une œuvre devoyee, contrariée et denaturee par bon nombre de transformations apportees par les occupants successifs, cette image est d'ailleurs entretenue, par Le Corbuser lui-même lorsqu'il declarait «que les maisons avaient prouve leur faculte d'actac tation à long terme, et que l'usager, en hn de compte, avant toujours raison » (3)

Il n'en reste pas moins qu'à l'epoque, si on considere l'ensemble des projets etudies par les architectes, les Quartiers Modernes Frugès (avec le lotissement de Lege) sont les seules œuvres constitutes qui contribuent, de façon enemplaire, à la question du renouvellement de l'habitat socsal, tant du point de vue de chaque logement que de celui de leur grou pement urbain (a. 1976) sont la pour tappeler qu'aupara vant (ou parallellement) nombre d'experiences sont restees à l'état de projets ou d'études

artiers Modernes Frugès peuvent

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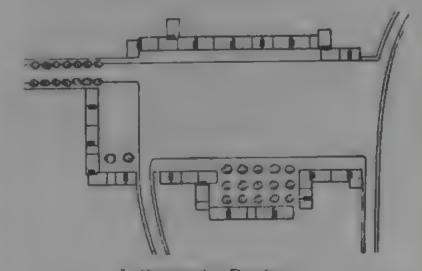


Mahous » Dominu » Logenment et échoppe. Pen de mure portante; for fenétres font le tour de la maison.

Excerpt from "Vers une Architecture"

Extract de «Vers une Architecture»

VERS UNE ARCHITECTURE



Lotissement « Domino ».

Excerpt from "Vers une Architecture"

Extract de «Vers une Architecture»

The Quartiers Modernes Frugès: An Economic, Sociological and Aesthetic Statement

An Encounter between a Client, Henry Fruges, and an Architect, Le Corbusies

In the revised and expanded edition of "Vers une Architecture", published in 1958, Le Corbusier wrote the following about Bordeaux-Pessac: "The first edition of the book had a profound effect on a large manufacturer of Bordeaux, It was decided to make a clean start. A noble conception of the aims of Industry and those of Architecture led this manufacturer to take a daring step. For the first time perhaps (as far as France is concerned), the pressing problems of Architecture, thanks to him, were solved in a modern spirit. Economy, sociology, aesthetics, a new solution, using new methods"

Later, with the publication of "Œuvie complete" in 1964, Le Corbusier de scribed the project's history in his own words

"Pessac, 1925. Mr. Fruges told us. 'I amgoing to enable you to put your theories. fully into practice. I want to reach really conclusive results as regards the reform of low-cost housing. Pessac should be a laboratory. I therefore authorise you to break with all conventions, to abandon all traditional methods. In short: I am asking you to come up with a house plan, to standardise d. to use walk, floors and roofs that comply with the most agorous requirements of strength and efficiency and that lend themselves to true Taylorist methods of mass-production by means of machines which I give you leave to buy You shall equip these houses with intenor facilities and layouts which render

Les Quartiers Modernes Frugès, un projet économique, sociologique et esthétique

Rencontre d'un client, Henry Frugès, et d'un architecte, Le Corbusier

Dans la nouvelle édition revue et augmentee de «Vers une Architecture», en 1958. Le Corbusier déclare, à propos de Bordeaux-Pessac «La première edition de ce livre a vivement touche un grand industriel de Bordeaux. Il fut decide de faire table rase des usages et des habitudes. Une haute conception des choses de l'industrie et des destinées de l'architec ture incitérent cet industriel à prendre les indiatives les plus courageuses. Pour la premiere fois peut-être en France, grâce à lui, le probieme actuel de l'architecture se resoud dans un esprit conforme a Lepoque Economie, sociologie estheti que : c'est une realisation neuve avec des movens neuts»

Plus tard, en 1964 dans la publication de l'Œuvre Complete, Le Corbusier presente lui-même l'histoire du projet de la façon sulvante.

Pessac 1925 - M. Fruges nous avait dit. de vous autorise à realiser dans la pratique vos theories, jusque dans leurs consequences les plus extrêmes : je desire attendre à des résultats vraiment concluants dans la reforme de l'habitation à bon marche Pessac doit être un laboratorre le vous autorise plainement à rom pre avec toutes les conventions, à abandonner les methodes traditionnelles. En un mot clair de vous demande de poser le problème du plan de la maison, d'en trouver la standardisation, de faire emploi de murs, de planchers, de tortures conformes à la plus rigoureuse solidité et efficacité, se prétant à une véritable tay

QUARTIERS MODERNES

NA LE CHIMINARIO

P. STEVENSSET

10. Son de Josepp. 30

PAG15

FRUGÈS

Marrie de le le le Merce processes. Mai le simple de pri

45 Stemes SORRACE

"chacun sa maison"

a credum on times to CALARTIERS MODERNES MULLES prosures you as a . . 4.

Contribuer à résoudre la Crise du Logement minimum autre de l'action de l'action de la comme de la com

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En construction: QUARTIER DU MONTEIL (Pessac)

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The water Delinger one distant de transpir à mage à set a experien-

Americal Ciglians des Charges algunque e un Marco de Arram et questione, de 10 Province 1988.

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Sale deed (FLC H1-20-30)

Document de vente (FLC H1-20-30)

the habitation pleasant and easy to live in As for the aesthetic aspect that could result from your innovations, it will no foriger be that of traditional houses, costly to build and maintain, but that of a contemporary epoch. The purity of the proportions will be the ventable expression of this."

Pessac is a little like a Balzacien town. An affrostic man wanted to show his country that one can resolve the problem of housing Opinions (an riot, gealousies) were stirred; construction firms, ranging from local entrepreneurs to the architects themselves, began to worry about new methods that could turn comfortable situations upside down. And so, hostility. gradually crept in The village of Pessac was constructed in less than a year by a Parisian company that replaced ineffective local teams. But already in 1926, at the end of construction, vehement opposition to the scheme had taken root in the administrative departments which were supposed to forward the files for acceptance by the public highways department and subsequently order that water be installed in the village. However, only authorisation to rent or to self could be obtained. Three years down the line, in the spring of 1929, the files were still not signed, and hence for three years, the village remained empty of inhabitants. All this in spite of the fact that two ministers personally intervened and paid official visits to Pessac. Monsieur de Monzie, Minister of Public Works, in 1926, and Monsieur Loucheur, Employment Minister, in 1929. The enthusiasm that reigned after the ministerial visit of 1926 gradually gave way to anxiety, and after three years the press in several countries was saying that 'Pessac is uninhabitable, because its construction was based on erroneous principles' Finally, thanks to Monsieur Loucheur's unitagging efforts, findings from an investigation

lonsation par l'emploi des machines que je vous autorise a acheter. Vous munirez ces maisons d'un équipement inténeur et de dispositifs qui en rendent l'habitation facile et agreable. Et quant à l'esthétique qui pourra résulter de vos innovations. elle ne sera plus celle des marsons traditionnelles, coûteuses à constiture et coûteuses a entretenir, mais celle de l'époque contemporaine. La purete des proportions en sera la ventable éloquence : Pessac est un peu un roman balzacien Un homme généreux veut montrer à son pays qu'on peut résoudre la question du logement L'opinion s'emeut les jalousies s'éveillent , les corporations du bâtiment, depuis le petit entrepreneur local jusqu'aux architectes, s'inquietent de nouvelles méthodes qui pourraient bouleverser les situations acquises. Alors, petit a petit, une atmosphere d'hostilité se crée. Le village de Pessac à été construit en moins d'une année par une entreprise parisienne qui à remplace des équipes locales défaillantes. Mais, en 1926 déjà à la terminaison des travaux, une sourde opposition naissait dans les services administratifs our devaient acheminer les dossiers vers l'acceptation de la voine et par consequent commander l'installation. de l'eau dans le village. Alors seulement, l'autorisation de louer ou de vendre pouvait être accordee Trois ans après au printemps 1929, les dossiers ne sont pas signés et depuis trois ans, le village est reste vide d'habitants. Pourtant, deux mirestres s'en sont occupés personnelle ment et sont venus visiter officiellement Pessac, M. de Monzie, ministre des Travaux Publics, en 1926, M. Loucheur, ministre du Travail en 1929 A l'entriou sasme qui avait sum la visite officielle ministenelle de 1926, succeda, petit a petrt. l'inquiétude et, apres trois ans, la presse dans plusieurs pays écrit que iPessac est inhabitable, parce qu'il est construit sur des principes erronés». Enfin,

laid bare this troublesome affair and revealed the true cause for the tack of water. This is a painful and severe lesson, to go down in the annals of "E'idee", illustrating that innovative concepts clash with mainstream opinion and that this opinion wages war against ideas." (4)

The criticisms levelled by Bordeaux society at the Quartiers Modernes fruges were not on the whole a rejection of the doctrines or underlying essence of the Espiti Nouveau. Rather, they were fired at the project's creators, the industrialist and the architect, from then on categorised as marginals. External factors, termed "circumstances" by Henry Fruges, were implicitly interpreted as the result of a moral and artistic error, masking the fundamental issue, "the essential problem of the epoch", namely housing and urban layout.

A New Plan for the House – The Base Cell and Standard Plan, Standardised Housing – A New Plan for the City

in 1925 Le Corbusier wrote, "Modern life demands, and is waiting for, a new kind of plan, both for the house and the city" (5). The Fruges housing scheme in Pessac was experimental in the sense that one plan and one cell type were deployed as a basic prototype from which the architects developed variations on the urban pattern, together with relevant adaptations, in Le Corbusier's words, this project was a "testing ground for standards, mass-production and urban layout." Altogether therefore, an extremely innovative interpretation of the garden city theme.

The house has two aims. First, it is a machine for living in, i.e. a machine designed to give us effective tools with

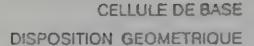
grâce à l'intervention énergique de M Loucheur, un enquêteur remonte à l'origine de cette troublante aventure et trouve enfin les causes de la carence de l'eau. Voila une leçon douloureuse, sévere à classer dans les annales de l'indeei et montrant que les initiatives nouvelles heurtent l'opinion de front et que l'upinion fait la guerre aux idees» (4)

La critique des milieux bordelais, en ce qui concerne le projet des Quartiers Modernes Frugés, ne s'est géneralement pas traduite en conflit de doctrines ou débat de fond sur «l'espira nouveau». Elle a porté sur les créateurs du projet. L'industriel, l'architecte qui ont été, d'emblée, marginalisés.

Les facteurs exteneurs, ce qu'Henry Fruges appelle «les circonstances» ont été interpretes, implicitement, comme le résultat logique d'une erreur morale et artistique occultant le problème fondamental, «le problème essentiel de l'époque», celui du logement, de la Cité à organiser

Un plan nouveau pour la maison – cellule et plan standard : maisons standardisées – un plan nouveau pour la ville

En 1925, Le Corbusier ecrit (5) «La vie moderne demande, attend un plan nouveau, pour la maison et pour la ville». A Pessac, la Cité fruges est un laboratoire expérimental dans la mesure ou un même plan, une même cellule type sont utilisés par les architectes pour développer des variations d'ordonnance urbaine aussi que toutes les adaptations suscitées par le contexte. Comme le disait Le Corbusier, ce projet est un «banc d'essai des standards, de la sèrie, des groupements». C'est ainsi une interpretation tres novatrice du thème de la cité-jardin.



PRINCIPE DE COMPOSITION VOLUMETRIQUE

Jardin

COUPE TRANSVERSALE A LA RUE

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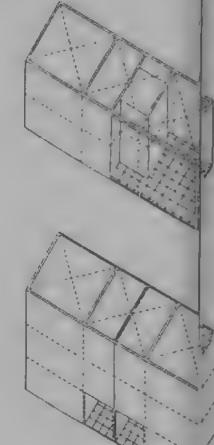










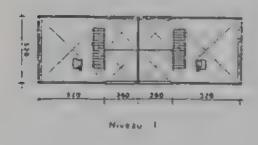


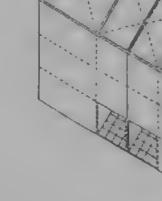


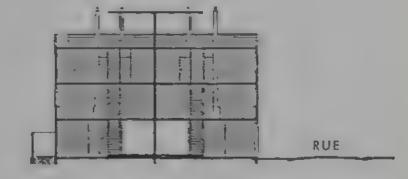
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Emergence of "Five Points of a New Architecture"

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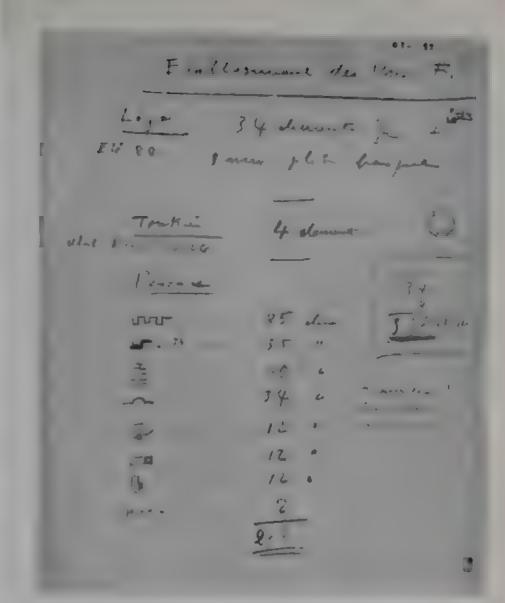
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Emergence des «5 points d'une Architecture Nouvelle»

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Note by P Jeanmeret, outline and design of the house types (FLC H1-17-250)

Note de P Jannevet schema et composition des types (FLC H1-17-250)

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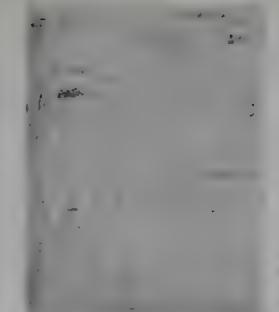
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Letter from Le Corbusier to Mr. Gabriel. thated 11 July 1931 (FLC HT 19 345)

Lettre de Le Corbusier à M. Gabriel, 11/07/ 1931 (FLC H1 19 345)

H1 19 7251

Le Corbinier ct P

11 mate 1931

Mr Gamper Sessai:

Cher Monsieur

Nous profitons de la présence de Mr Gostas Castiana chez nous, pour le proje de vous remettre la documentation de la peinture de Perra.

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he wanted us to sign Orenfant and Jeanneight. since I was promoting the work, had already exhibited paintings, and my writings had been published in the press, whereas he was a totally unknown newcomer from Switzerland. In addition, he wanted very little publicity about his painting, as he felt this could compromise his architectural career, since in the eyes of clients, painting was a much less serious activity than building."

- (10) 1894: passage of the Siggfried Act. Creation of regional social housing committees. 1895: "Congrès national des H 8 M." (national social housing convention), Bordeaux, Chairman: Ch. Cazalet.
- (11) Passage of the Loucheur Act on 13 July
- (12) Law enacted on the eight-hour working day in 1919.
- (13) Œuvre complète (Volume 1, 1910-1929). op. cit., p.: 34.
- (14) Report by the municipal surveyor. Boung. dated 1st September 1925 (FLC H1-17-139)
- (15) Le Corbusiec Towards a New Architecture. op. cit., "Cavity-wall" housing estate for garden cities.
- (16) Excerpt from a presentation brochure drawn up by Henry Frugës in November 1928. "Gardens and tenaces. For the gardens, each individual is free to do what he wills, however. we invite purchasers to study the plans drawn up by Messis. Le Cochusier and léarmerei." (FEC H1-20-43)
- (17) Œuvre complète (Volume 1, 1910-1929). op. cit., p. 69.
- (18) (Euvre complete (Volume 1, 1910-1929) op. cit., p. 128. The Pilotis: "There is no longer the front of a house or the rear of a house, the house is in the air!"
- (19) Le Corbusier, Towards, a New Architecture op cit., "Three reminders to Architects".
- (20) ibid. 15:

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(21) Le Corbusier, Towards a New Architecture dp. cit_p. 53; comment on the housing scheme taken from the "Cité Industrielle". Tony Gamiet Lyon.

- (10) 1894 Loi Siegfried Création des Comités Départementaux d'H.S.M. 1895 Congrès National des H. B.M. à Bordeaux Président : Ch. Cazalet.
- (11) Los Loucheur, 13/07/1928
- (12) Loi sur les huit heures de travail. 1919.
- (13) Œuvre complète, volume 1, op cit., p. 34.
- (14) Rapport de l'agent-voyer caritorial Bouny, le 1/9/1925 (FLC H1-17-139).
- (15) Le Corbusier, Vers une architecture, ocior p. 211. Lonssement à «alveoles» pour ptes-lardins.
- (16) Extrait d'une plaquette de présentation conque par Henry Frugès en novembre 1928. «Jardins et terrasses. Pour les jardins, nous latssons le soin et la fantaisie de chacun s'exerces librement | mais nous tenors a la disposition des acquereurs les plans dressés par MM Le Corbusier et Jeanneret» (FLE H1-20-43)
- (17) (Euvre compléte, volume 1, op. cit., p. 69.
- (18) (Euvre complète, volume 1, op. cit., p. 128. Les pilotis, «Il n'y a plus de devent de realson, ni de derrière de maison ; la maison est au-dessus!»
- (19) Le Corbusier, Vers une architecture, op. cit., p. 16. Tros rappels a messieurs les architectes.
- (20) ibid. 15.
- (21) Le Corbusier. Vers une architecture, opot., p. 40. Quartier d'habitation extrait de la Cité Industrielle Tony Garnier
- (22) Plaquette de présentation conçue par Henry Frugès en 1928 «... l'aspect exténeur ne plait pas toujours au premier abord ; mais l'expérience nous a prouvé que l'ost s'habitue très vite à ces formes simples et pures x (FEC
- (23) (24) (Euvre complète, valume 1, ap. ch., p. 128
- (25) Plaquette de présentation de Henry Fruges Le chauffage central
- (26) Le Corbusier, Vers une architecture, op. ot., p. 80. «La maison des terriens est l'expression d'un monde périme à petites dimensions. Le paquebot est la première étape dans la réa-

- (22) Presentation broidness drawn up by H. Frugës in 1928: "the exterior aspect is not always immediately pleasing to the eye, but experience has proved to us that the eye becomes very quickly accustomed to these simple pure forms" (FLC H1-20-43)
- (23) (24) Œuvre complète (Volume 1, 1910-1929) op. cit., p. 128.
- (25) Presentation brochure by H. Fruges: "Centrail heating..."
- (26) Le Corbusier, Towards a New Architecture. op. cit., p 103: "The house of the earth-man is the expression of a circumscribed world. The steamship is the first stage in the realization of a world organized according to the new
- (27) This detail had already appeared in the Masson Citrohan, Œuvre complète (Volume 1, 1910-1929), op. ot. p. 45.
- (28) Le Corbusier, Towards a New Architecture op. cit., p. 129/131: "Eyes which do not see. Automobiles ...", "We must aim at the fixing of standards in order to face the problem of perfection*

History of the Construction Process History of a Neighbourhood

- (1) Letter from Henry Frugës to Le Corbusier dated 1st October 1925 on the piping plans (FLC H1-17-140)
- (2) Letter from Henry Frugës to Le Corbusier dated 11 March 1926 (FLC HT-17-161)
- (3) Letter from Henry Fruges to Le Corbusier dated 16 March 1926 (FLC H1-19-259)
- (4) Letter from Henry Frugès to Le Corbusier dated 6 January 1926 (ELC H1-17-190)
- (5) Letter from Le Corbusier to Henry Frugës dated 16 February 1927 (FLC H1-17-84)
- (6) Letter from Gabriel (Chairman of the residents' association for the housing estate) to Le Corbuser dated 16 June 1931 (FLC H1-20-12).

The Lesson of Pessac

- (1) P. Boudon, Pessac de Le Carbusier, op. cat.,
- (2) (3) Le Corbuser. Une encyclopédie. Centre

- lisation d'un monde organisé seion l'esprit nooveau.x
- (27) Ce détail appareit déjà dans la Maison Citronan (Flavre complète, volume 1, op. cit., 0.45
- (28) Le Corbusser, Vers une architecture, do. of p. 103. « Des yeux qui ne voient pas. Les autos », «Il faut tendre à l'établissement de standaits pour affionter le problème de la pelfections.

Histoire d'un quartier Histoire d'un chantier

- (1) Lettre de Henry Frugés à Le Cochusier, 1/ 10/1925 (FLC H1-17-140).
- (2) Lettre de Henry Frugis à Le Container, 11/ 3/1926 (FLC H1-17-161)
- (3) Lettre de Henry Frugès à Le Corbusier, 167 3/1926 (FLC H1-19-259).
- (4) Lettre de Henry Frugës à Le Corbusier, 6/1/ 1926 (FLC H1-17-190).
- (5) Lettre de Le Corbusier à Renry Fruges, 16/ 2/1927 (FLC H1-17-84)
- (6) Lettre de Gabriel (Président du syndicat des habitants de la cité) à Le Corbusier, 16/6/1931 (FLC H1-20-12).

Les leçons de Pessac

- (1) P. Bourdon, Pessac de Le Corbusier, op. cst.
- (2) (3) Le Corbusier. Une encyclopédie, Centre Georges Pompidou, Paris 1987, p. 307 et 306.
- (4) Œuvre complète, volume 1, op. cit. Pessac.
- (5) Le Corbusser Vers une architecture op. cit.
- (6) Le Cerbenier Almanach d'Architecture Modense Ed Cres, Paris 1925.
- (7) Le Corbusier Précisions sur un état présent de l'architecture et de l'urbanisme, Ed. Crès. Paris.
- (8) Le Corbusier, Les tendances de l'architecfure rationaliste en rapport avec la collaboration de la penture et de la scuipture Conférence à Rome, le 25/31 octobre 1936.

Georges Pompidou, Paris 1987, p. 307 and 306.

(4) Œuvre complète (Volume 1, 1910–1929), op. cit., Pessac.

(5) Le Corbusies, Towards a New Architecture, op. cit., p. 45,

(6) Le Corbusier, Almanach d'Architecture Moderne, Ed. Crès, Paris 1925.

(7) Le Corbusier, Précisions sur un état présent de l'architecture et de l'urbanisme, op. cit.

(8) Le Corbusier. The trends of rationalist architecture in association with painting and sculpture; conference in Rome, 25–31 October 1936.

(9) Le Corbusier and R. Jeanneret, "L'architecture vivante", first edition, Ed. Morance, Paris 1927.

(10) FLC B 1:18 (95).

(9) Le Corbusier et P. Seanneret. L'architecture vivante, 1976 seine, Ed. Movance, Paris 1927.

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Birkhauser – Publishers for Architecture Viaduktstrasse 40-44 P.O. Box 133 CH 4010 Basel Switzerland L'industriel bordelais Henry Frugès passe commande en 1923/24 à Le Corbusier et Pierre Jeanneret d'un projet de «petite cité ouvrière» à Lège et d'une cité-jardin

de 130 à 150 villas avec des commerces à Pessac. Dans la lignée de leurs recherches sur la amachine à habiter» et de la standardisation, la réalisation de ces deux cités (1924–1926) constitue pour les architectes, un banc d'essai pour apprécier comment sont reçues leurs idées sur les standards, la série et les modes de groupement en

lotissement. Cette recherche sur le planstandard permettra aussi d'imaginer «un plan nouveau pour la ville»; la cité de Pessac en constitue un projet exemplaire, car unique dans l'œuvre de Le Corbusier. «Nous avons aussi applique une conception entièrement neuve de la polychromie, poursuivant un but nettement architectural; modeler l'espace grâce à la physique même de la couleur, affirmer certaines masses du lotissement, en faire fuir certaines autres, en un mot, composer avec la couleur comme nous l'avions fait avec les formes. C'était ainsi conduire l'architecture dans l'urbanisme», In 1923/24, Henry Fruges – an industrialist from Bordeaux decided to commission Le Corbusier and Pierre Jeanneret with a "small workers' housing estate"

in Lège and a garden city in Pessac, comprising 130 to 150 houses and shops. The construction of these two housing schemes between 1924 and 1926 fitted neatly into the architects' research on the machine à habiter and standardisation. Lège and Pessac thus acted as a laboratory for gauging the public's opinion with regards to ap-

plying standardisation and mass-production techniques to housing estates. This quest for a standard plan also induced exploratory study on "a new plan for the city" and it is in this respect that Pessac stands unique among Le Corbusier's ceuvres. "We have also drawn on an entirely new concept of polychromy, inasmuch as we have focused on a purely architectural objective: sculpt the space through the physical quality of colour bring forward some volumes while making others recede. In short, compose with colour in the same way as we have composed with form. This is how architecture is transformed into urbanism".



